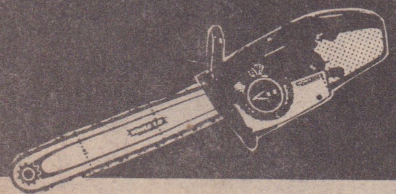
MAXIMUMROCKNROLL

NO. 83 | APRIL '90 | $2.00

JERRY'S KIDS



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

NEW MRR AD RATES

Beginning with issue #84, we will have to up our ad rates a bit. We lowered them back in September of 1988, but must now return them to the same level they were in January of 1986. This is for several reasons.

First, our printer has raised rates twice since we lowered ad costs. Secondly, UPS has increased their rates as of this month, and US Mail promises an increase this year as well. Finally, we are trying to open a new record store/community center this year in San Francisco, as well as finance a slew of Pressure Drop Press book releases.

This ad rate increase, returning to what it was 4 years ago, will be slight....though we regret any further costs for indie labels, etc. Here's how the new rates will be:

1/6 page ad: going up from $20 to $25
1/3 page ad: going up from $40 to $50
1/2 page ad: going up from $60 to $75

Please note: 1/2 page ads must be for 2 or more items

MRR IS LARGELY PUT TOGETHER BY YOU, THE READERS WE ENCOURAGE YOU TO CONTRIBUTE THE FOLLOWING:

NEWS:
we need timeless features, as well as first-hand stories you are aware of. Can be lengthy or short blurbs.

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we need both full length and in depth interviews, as well as short intros to newer bands on the scene. Include photos, logos, etc.

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we need informative and in depth features, as well as shorter jabs

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if you do punk shows, send in a short article on your show/station

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try to keep your ideas concise

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we have 2 pages every issue and would like to showcase some emerging and radical talent

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include photos, addresses and phones, and social/political commentary

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send in your listing by answering the 6 questions on the Book Your Own Tour page

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TABLES $15, GENERAL ADMISSION $2

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MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT....................

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your type-written submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

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CKMS Waterloo, Ont 94.5FM call station
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KZUM Lincoln, NE 89.3FM Weds 12 midnight
KZUU Pullman, WA 90.7FM Tues 6PM
WCSB Cleveland, OH 89.3FM Weds 12:30PM
WMHB Waterville, ME 90.5FM Tues 8:30PM
WNMC Traverse City, MI 90.9FM call station
WOZQ Northampton, MA 91.9FM Thurs 5PM
WUMF Farmington, ME 100.5FM Mon 9PM
WZRD Chicago, IL 88.3FM Sun 3PM
Radio FMR Rouen St Jqs, France 90.6FM Tues 9PM
Radio 100 Berlin, Germany 103.4FM Fri midnight

RADIO STATIONS: MRR Radio shows are now available for stations only. Contact MRR Radio at the address on the next page.

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SUBSCRIPTIONS:

U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.

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U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.

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BACK ISSUES AVAILABLE: Issues # 0, 21, 23, 32, 35-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issues 65-82 are at rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: write or call now!
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND *NEW* RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10" down) $50
1/2 page: (7 1/2" x 5" down) $75, and must be for 2 or more items.

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words!!!!!!!!!

COVER: Martin Sprouse, pics by Bruce Rhodes

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STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay--no CDs). MRR/ P.O. Box 288/ Berkeley CA 94701.

MARTIN SPROUSE
LAZY COWGIRLS-How It Looks, How It Is-LP
GO!-And The Time Is Now-EP
F.U.A.L.-Fuck Up And Live-LP
THE EX-Stone Stampers Song-45
IMMACULATE HEARTS-Fever Dream-EP
IGNITION-12"/SUPERTOUCH-EP
MR T EXPERIENCE-So Long Sucker-45
VICTIMS-All Loud On The Western Front-12"
V/A-If You Can See Through It...-EP
V/A-Murders Among Us-EP
V/A-Achtung Chicago-LP
UK Resist #1-zine
Factsheet Five #34-zine
Sold Out #9-zine
Taste Of Latex #1-zine

TIM YOHANNAN
AURORA-Viszlat Ivan-LP
F.U.A.L.-Fuck Up And Live-LP
GO!-And The Time Is Now-EP
HAYWIRE-Painless Steel-EP
IMMACULATE HEARTS-Fever Dream-EP
NOISE ANNOYS-First Step-LP
RADIATION SICKNESS-Bounds Of Reality-EP
REPTILES AT DAWN-Nighthawks In Exile-EP
RIKK AGNEW'S YARD SALE-Horse Bites-45
SAY NO MORE-EP
VICTIMS-All Loud On The Western Front-12"
V/A-Achtung Chicago-LP
V/A-If You Can See Through It...-EP
V/A-Murders Among Us-EP
V/A-The Iceman Cometh-EP

CHRIS DODGE
CONFRONTATION-EP
BARNEY LOVE TAPES-EP
GO!-And The Time Is Now-EP
NEUROSIS-The Word As Law-LP
INZEST-Another Religion, Another Violence-flexi
A.C.-5,643 Song-EP
FILTHY CHRISTIANS-Mean-LP
RED ARMY-Misspent Youth-EP
G-ANX-Far Out-EP
TOTALITAR-EP
ENTOMBED-TP
V/A-Nobody Listens Any More-EP
MR T EXPERIENCE-So Long Sucker-45
REASON TO BELIEVE-When Reason Sleeps...-LP
CYCLOPS-Second Son Of Pöseidon-EP

LANCE HAHN
NEUROSIS-The Word As Law-LP
F.U.A.L.-Fuck Up And Live-LP
No Longer Silent-zine
SAMIAM-I Am-EP
Puddle-zine
Filthy Fuckin' Punx-zine
PORCELAIN BOYS-If You Were Real-EP
JESUS LIZARD-Chrome-45
Taste Of Latex-zine
V/A-If You Can't See Through It....-EP
Disobey-zine
CHRIST ON PARADE/DIE SCHLACHT-split LP
GREEN DAY-39 Smooth-EP
CONFRONTATION-EP
NEUROSIS-LP...what the fuck, list it again

MIKE LA VELLA
JESUS LIZARD-Chrome 45 & live
STUMPWIZARDS-Smokestack-LP
CROW FLIES-Bullworker-EP
MELVINS/STEELPOLE BATHTUB-split 45
LAZY COWGIRLS-How It Looks-LP
AMERICAN RUSE-EP
CLAW HAMMER-LP
NEUROSIS-The Word As Law-LP
IMACULATE HEARTS-Fever Dream-EP
REPTILES AT DAWN-Nighthawks In Exile-EP
BIBLE STUD-EP
SLOTH-EP
V/A-Wedge-EP
BATTERED CITIZENS-EP
No Idea #9-zine

CHUCK SHERRILL
SAMIAM-I Am-EP
AURORA-Viszlat Ivan-LP
IGNITION-The Orafying Mysticle of...-EP
VICTIMS-All Loud On the Western Front-LP
THE EX-Stone Stampers Song-45
THE TUBE BAR-LP
NOISE ANNOYS-First Step-EP
NEUROSIS-The Word as Law-LP
MR.T EXPERIENCE-So Long Sucker-45
F.U.A.L.-LP
LAZY COWGIRLS-How It Looks, How It Is-LP
JESUS LIZARD-Chrome/7 vs 8-45
IMMACULATE HEARTS-Fever Dream-EP
V/A-If You Can See Through It, It Ain't Coffee-EP
V/A-Murders Among Us-EP

JON VON
GREEN DAY-39 Smooth-LP
VICTIMS-All Loud on the Western Front-LP
IMMACULATE HEARTS-Fever Dream-45
DR. PETACO-Waiting for the Clarity-LP
RIKK AGNEW'S YARD SALE-Horse Bites-45
V/A-If You Can See Through It, It Ain't Coffee-EP
SAMIAM-I Am-EP
AURORA-Viszlat Ivan-LP
STARVATION ARMY-Nasty Bit of Work-45
V/A-Achtung Chicago!-LP
V/A-Murders Among Us-EP
DISTORTED TRUTH-Smashed Hits-LP
F.U.A.L.-Fuck Up And Live-LP
PORCELAIN BOYS-If You Were Real-EP
LAZY COWGIRLS-How It Looks, How It Is-LP

JIM ALLISON/MIKE KRASH/AARON ARROYO
IGNITION-Orifying-12"
HGUAL-TP
NEUROSIS-The Word As Law-LP
MORAL CRUX-Salmagandi-TP
REASON TO BELIEVE-When Reason Sleeps-LP
MR T EXPERIENCE-So Long Sucker-45
SAMIAM-I Am-EP
TUBE BAR-LP
SUPERTOUCH-EP
VAGRANTS-Lost-TP
V/A-If You Can See Through It...-EP
V/A-Pigs May Fly-TP
V/A-East Coast Exchange-video
THE EX-Stone Stamper's Song-45
Chainsaw-zine

SHITWORKERS

ZINE

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Devon Morf
Mr Pagemaker 3.02
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Lance Hahn
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Ms NP9330
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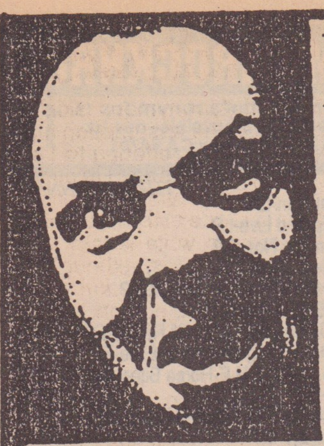

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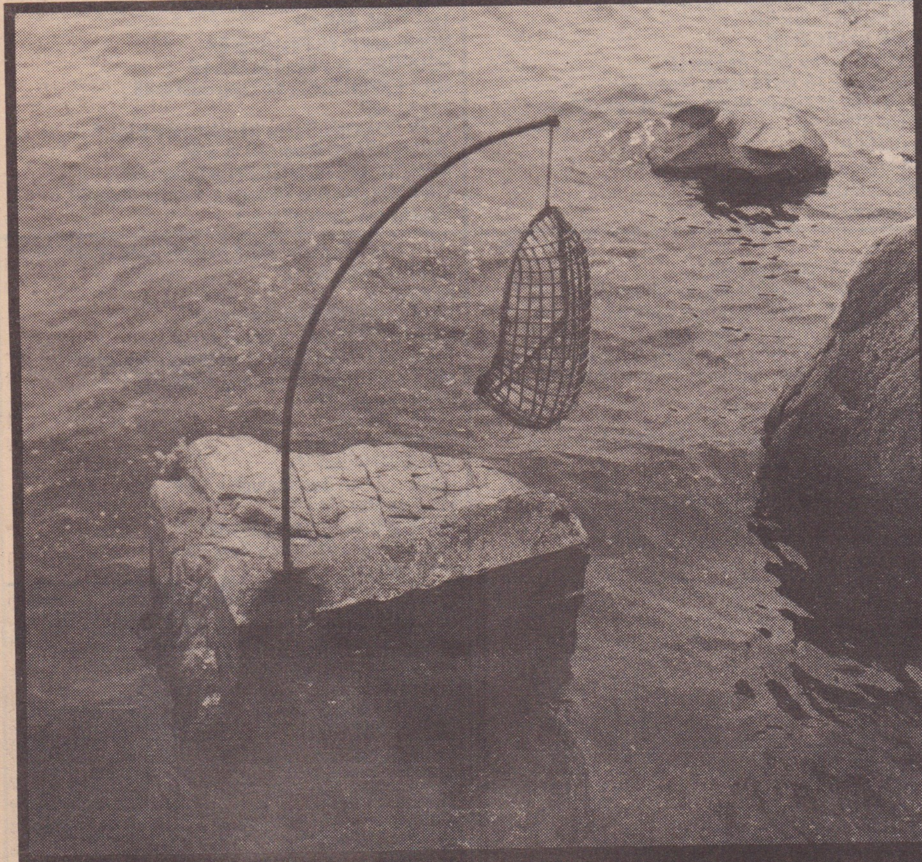

F U G A Z I

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35. FUGAZI 'Margin Walker' EP† (B)
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32. STATE OF THE UNION BENEFIT SAMPLER† (A)
31. IGNITION 'Machination'† (A)
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†Also available as cassette.

Price Guide, including postage, in U.S.$:

	U.S.A.	Canada	OverSea	OverAir
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(D)	9.00	10.00	10.00	12.00

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Letters

MRR and readers:

With all the recent fury over Krishna-ism, one has to wonder what all the fuss is about. After doing some reading, I find myself disturbed that the Hare Krishna faith is a growing trend, if for no reason other than its sexist overtones. Reading the article in MRR #79, I was kind of surprised that in the evolutionary scale, women are considered not only beneath men, but beneath cows! A friend lent me a copy of Bhagavad-gita: As It Is, where I found these quotes:

"In the manu-samita (the law of the human race) it is clearly stated that a woman should not be given freedom... the demons have now neglected such infunctions, and they think that women should be given as much freedom as men." (16:7)

"Good population in human society is the basic principle for peace, prosperity and spiritual progress... such population depends on the chastity and faithfulness of its womanhood... women are very prone to degradation... by being engaged in various religious practices, women will not be misled into adultery... women are generally not very intelligent and therefore not trustworthy."

Women are not only considered stupid, they are treated as pariahs. Men "purify" their existence by not having sexual relations with women and not talking to women in secluded places. (16:5)

With the scene sexist enough as it is, the last thing we need is a growing movement preaching these attitudes. Where is the love and peace? I see none in these beliefs, unless of course, you are a male... Krishna seems to be just another boys club...

Well, maybe Ray Cappo and other Krishna followers think, "I believe in the Krishna faith, but not all the anti-woman ideals." That is ridiculous. If nazi-ism promoted animal rights, environmentalism and women's rights but was still bigoted towards 'minority races.' Would I say, "Well, I'm a nazi, but I don't believe in the racist part"? FUCK NO!!

What kind of unity is this — Krishnas are "pure" — considering themselves superior to us "lowly" females and non-Krishnas.

Bhagavad-gita also contains a series of colored pictures, one of which has this caption:

"The demoniac, who are lost to themselves and who have no intelligence, engage in unbeneficial, horrible works meant to destroy the world." (plate 30)

The demonic acts depicted include people drinking, dancing, a doctor and nurse throwing a fetus in a garbage can (some kind of false depiction of abortion?). That's right, those acts are demonic, not your right to do. Another demonic act shown is two men with their arms around each other. Homosexuality is EVIL, according to this faith, regardless of the love and caring two men or two women might share.

The more I think about it, the more the Hare Krishna religion seems like bullshit. Don't tell me I'll probably be condemned to "hell" for saying that. Well, I'm not going to waste all my time chanting between now and then!! I don't know about you, but chanting 10 hours a day doesn't seem too productive, especially when this world could use a lot of improvement!! A lot more can be achieved through non-violent action than non-active passivity!!

So, even if Krishna-ism is supposed to be about love and peace, it seems to be just a mask for more hatred and prejudice. Don't be fooled!

Michele Lavallee/ POB 54/ S. Gardiner, ME 04359

Dear Sirs (*I always hate that intro - kg*),

Oh, Christ! I've heard just about everything now. I didn't see or read that article on Ray Cappo, but this Krishna (or "Krsna"; ooh — how authentic. Did they teach you how to wipe your ass at temple too?) has gotten outta hand. I don't know Ray from a Tom, so I guess I can't really slag the guy. Oh hell, sure I can, it's never stopped me before. And the Tom Best character from Chi-town. Hey, does Ray tell you he loves you when he comes in yer mouth? Fuckin' hell, I might have gotten along with these guys if I'd gotten to know them, but the fact that they're runnin' around town in bedsheets eatin' chickpeas and bangin' on a tamborine all the live-long day has blown any chance of that straight to hell.

I was baptized in a Catholic church, went to a Catholic elementary school, and church on Sundays. But did I become a priest? No, I'd have none of that. HA! HA! HA! What the hell would these characters have in common with some dried up old swamii from Bhopal? Jeez Louise, what'll you kids think up next? Hey palsy, if you wanna find religion — hey fine, more power to ya. But what the fuck is this shit doing in Punk Rock? I was hoping that George Harrison was the last asshole to fill for this music-religion connection. But Punk Rock and Krishna (oops! Krsna)? Hey, don't even get me started on politics or race relations. This is *Punk Rock*, you assholes. And as lousy as this whole "scene" is, a bunch of bead-wearin' bozo's like you only make it worse. Ah, fuck the "scene" shit, you ruin the music with your religious shit. And others already do a good enough job without *your* help.

Paul Bearer/ Sheer Terror

Dear Matt and Everyone,

Hello!! I read your letter in issue #80. Great observations about how some ARA chapters are as bad as the fascists they are supposed to be fighting. Although that is not always the case, and as you probably know a few bad incidents can overshadow the many good things accomplished by WORLD WIDE organizations such as ARA and S.H.R.P.

I think you're talking about my letter. If it's the one about the fight at CLUB PIZZAZ then it's mine. If it is mine then I feel I must defend myself.

First of all I'll state out right that I DO NOT advocate violence. Was the French resistance to Nazi's in WWII violence? I think not. Now you may be saying, "Yeah, but the Nazi's took over France!" Well they took over our club too! I know might is rarely ever right, but in retrospect I can't think of any other way we could have gotten rid of them except by direct action.

I hope you realize that the situation had been developing over the period of about seven months. It's not as if we just said, "There's a Nazi! Let's beat him up!!" Fights were a weekly occurrence, and were ALMOST always started by the same group of people who OBVIOUSLY didn't care about the Philadelphia scene.

We in Philly are NOT fascist in our thinking either because at the next show I went to there were racists there who stood quietly and took in the bands like everyone else and no one bothered them.

Also you said "anonymous skin" — why? If I am correct in the assumption that it is my letter that you were reffering to I said nothing about being a skinhead. I'm curious to know if you attribute violence only to skinheads. If so that is one of the reasons the people take the time to write letters about what a REAL (?) skinhead is, although I've only read one accurate description by the member of the Saints scooter club.

There are a few things I disagree with in your criticism of militant anti-racists. One, you never define "militant." Does militant mean violent? Does it mean fervent? I don't consider myself a militant anything although some people who aren't as involved in letting fascism go unchallenged as myself are considered as "militant." I have never used violence to challenge fascism except in that one case in which I had to choose to either fight back against someone who was DIRECTLY attacking me or to get beat on. Which would you choose; I hope not the latter.

Thanks for the opportunity to voice my opinion. Still anonymous and still going strong in Philadelphia, the pool shark of Philly 2-Tone.

An open letter to Tyler Davis - Seattle, WA (#81). Ignorant fool.

I will fight for your right to believe and worship as you choose. Enjoy your faith.

When you use your religion or your "god" as a justification for bigotry and prejudice, yes, I will draw the line. I wrote MRR because they should have caught that reference (in the Bad Brains LP).

Homosexuals "is" not an "act." A homosexual is a human being, no better or worse than you. If you dislike anal sex, don't do it. Don't try to pass your garbage onto me, I don't need mind clutter. I don't understand heterosexual sex, but I don't moralize or dislike people who do, because I realize that all people are different in their own ways. That's called tolerance. One upon a time, I thought that would be considered a "Christian" value. It's a shame how times change.

You speak of "love of man" (in Flipside #64 letter) but only for men like yourself. I can easily group you along with Ian Stuart and Skrewdriver. He wants a nation of men like himself. You do, too.

Feel free to write, if you choose.

Mike Bullshit, who is gay, but not "limp-wristed," not that it matters. 175 5th Ave #2589/ NY, NY 10010.

P.S. The name comes from "Bullshit Monthly," a zine I've been doing for five years.

Dear MRR,

Well, I see where good old "gardener" Eugene has finally turned the corner from merely boring and vapid to outright stupid. I refer to his whining for gun control (MRR Feb 90). I didn't know whether to laugh, cry, or puke at his whining that the governent couldn't possibly want gun control because the government is building guns.

Wake up, little boy! Gun control means -- listen carefully now! -- the GOVERNMENT (that means the POLICE, dig, maaaaaaan? and the army) has ALL the guns, and WE (the "people" -- remember them? that's the side YOU'RE on, right?) have NONE. It does NOT mean the government graciously consents to give up ITS guns. At least it's never meant that BEFORE. I suppose Eugene would now tediously argue, in his best '60s-

Letters

hippie style, that in the coming Global Village (which is, of course, just around the corner, (just like the Final Crisis or Capitalism always was -- remember that one? Short-term memory gone, huh? Oh well) all of the world's governments will suddenly decide to disarm all of their soldiers and police (or at least stick flowers in their gun barrels).

Right, Eugene? Yawn.

Eugene, you and the rest of the new-age coffeehouse-intellectual neo-socialists can go right on with your self-destructive, in my opinion, snivelling for gun control, thinking you're somehow going to be safer when you've disarmed everybody but the government. For my own part, I think I'll stick with the basics I learned back in the '60s:

a) Political power comes out of the barrel of a gun (Mao Tse-Tung -- remember him, Mr. Trendy New Age Revolutionary? said that)
b) All Power to the People.
c) Adding (a) and (b) above together, what do we get? (Think carefully now... don't burn out either of your remaining braincells...)

Peace and Love, Charlie Chain, PO Box 643, Newberg, OR 97132

PS - Death to the gun-grabbing socialist insect that preys upon the life of the people!

Dear MRR,

After not having a Philly scene report for so long, it was quite a surprise to see one so representative of the prevalent attitude in Philadelphia. That's right, it was used as a cheap promotional piece for all the writer's friends and a great opportunity to slag off anyone he didn't like. This petty bickering is a classic example of why there is no strong Philly scene and why none of the more promising bands ever make it to the big time; they get no support at home.

The best part is that after so much mouthing off the writer was too chickenshit to sign his real name to it. Maybe Todd just didn't want anyone to know that he was in Die Hard, who he praises so strongly in his report (the only reason the crowd would be unexpecting of their "furious material" is because no one knows they exist).

As member of Stalin's Daughter we find it funny that Todd holds up us as pathetic when the only praise his band can get is when he does it himself, incognito.

As for our single being a piece of shit, this very magazine reviewed it favorably and it was included in Tim Y's Top 15 list. We have gone into a limited edition second pressing to meet demands, and whenever we play out of town we sell every copy we bring with us.

(Of course this isn't the first time people have taken cheap shots at Stalin's Daughter. The few people who really hate us always try to make it seem like we are universally despised. The fact remains thought that when we do play out, we always attract a large crowd. We have fans both locally and in places like England, Canada, Italy, New York, California, Delaware and New Jersey (to name a few). We have managed to stay together for four years which is longer than most of our detractors have managed to hang around. We have promoted our own all-ages shows and always helped publicize any shows other promoters gave us. We've always done it our own way, fucked up though that can be, and have gotten some recognition without following trends or jumping bandwagons. This is more than a lot of other local bands can say.)

Todd, when your band actually does anything, anything at all, maybe someone will actually care about your cheap insults. But we doubt it. This sort of behavior is just plain embarrassing.

You're the one who needs to grow up.

Stalin's Daughter/ PO Box 18928/ Philadelphia, PA 19119

Dear MRR.

I am writing in response to the Louder Than Bombs book review in Issue #81. Part of the review spoke of a Greenpeace billboard stating "It takes up to 40 dumb animals to make a fur coat. But only one to wear it." This statement was labeled "sexist" as was the picture that went along with it. The picture consisted of the lower half of a woman who is wearing a slit skirt, high heels. a fur coat and who is standing in such a way as "to emphasize her ass." I don't believe that either the statement or the picture is sexist. I think that the point that is being conveyed is that people like the lady on the billboard are the only type of people cruel enough to wear furs. The billboard shows the ignorance of the women who wear these furs and portrays THEM as being "dumb animals," not the whole female population.

Furs are the product of a negative environment for the animals. They are kept in appalling conditions on ranches in tiny cages. This can sometimes lead to self-mutilating behaviors and various diseases. Because these animals are bred for certain fur colors and textures, genetic defects such as deformed sex organs, deafness and blindness are bred into them.

The most disgusting aspect of fur ranches is the way that the animals are slaughtered. Some are poisoned with strychnine or automobile exhaust. Others have the distinct pleasure of being electrocuted; but the currents don't go through the brain as, they do with our nation's finest mass murderers. No no no. The clamp is attached to an ear, a lip or to the ass. How nice. Decompression chambers and gas are other choice methods of killing the animals.

In this day and age. I believe that it is becoming more apparent that furs are no longer the ultimate status symbol. More and more they are becoming a sign of cruelty and inhumanity.

To Tyler Davis: Are homosexuals supposed to deny everything about themselves so that you and your pal God can walk hand in hand with born again fags through the pearly gates of heaven? I think not. Maybe you should re-read your letter. Next time try not to contradict yourself. God might not like your little idiosyncrasies.

Lisa/ 4516 New York Ave./ Fair Oaks, CA 95628

Lisa,

Before I respond to your letter, I'd like to make it clear that neither the author of the book nor the group specifically criticizing the Greenpeace ad are at all antagonistic to animal rights or the issues and methods of Greenpeace as a direct action organization. The objections are specific to the ad you refer to.

I should point out that (as touched on in the review) the author goes on to feature photos of graffiti supporting disarmament, the ecology, anti-racism as well as animal liberation. What I didn't mention was that in accompanying the photo, she begins with a paragraph on many of the good things that Greenpeace does. If my review's neglecting this fact is the cause of misunderstandings, I'm sorry.

However, this doesn't change the fact that Greenpeace's billboard is irresponsible and sexist. The problem with billboards like so many other facets of our media culture is that they create and perpetuate stereotypes for women and men. For women, this is the conditioning of dressing to please men which plays into a bigger scope of female subservience. This institutionalized superstructure is the root of sexism. By portraying this stereotype through the billboard, Greenpeace only perpetuates a system of oppression when, as the graffiti alludes, they should be on the same side as the women defacing the very same billboard.

As I'm sure you know, luring pictures of women as sexual objects face us all daily. Can you condone Greenpeace using that tactic even if it is in the name of animal rights? How would you feel if an ecological group said AIDS was good because it cut down on the human population (strange but true)? Is that homophobic or is that in support of the ecology?

Now I realize that animal rights is a very emotional issue. I respect your concern for those who have no voice. But the bottom line is that we're all on the same side. Whether it's animal rights or women's rights or gay rights or worker's rights or just the right to do what you want, we're all fighting the same superstructure and it's more down to Earth than single issue politics or even huge ambiguous entities like "capitalism." When Greenpeace takes a stab at women, you can bet someone will strike back. At the least to make sure that there is an understanding and that it won't happen again.

Lance/ somewhere in Northern California

To Ben Weasel,

I have just finished reading your idiotic column in in MRR #81. Considering myself a "musician" (gasp!, how pretentious of me!) I find many flaws in your close-minded and simplistic viewpoint. Sounds to me like you're a little bit jealous of the skills of musicians. You sound like a stupid American who believes in a work ethic (that everybody should go out and contribute to the Amerikkan society by getting an average job and liking it). What's wrong with musicians being able to support themselves with their art? Sounds like the ideal job to me. You come across as quite a simpleton stating that you can't relate to musicians after they've broken out of the standard bullshit rigamorole that you're stuck in. Musicians shouldn't consider themselves above average by no means just because they have a certain talent, but they should be given a little credit. Don't you think musicians shouldn't write music for other people (like you) but for themselves? If they start writing music for other people they end up playing formula riffs like Metallica. Obviously the only good music comes from people who keep their creative integrity. Who gives a fuck if they're not writing from your stupid perspective?

This is kind of going on to a different subject, but going back to making a living off music, if you're not sacrificing any of your ideals and you're possibly raising a lot of people's consciousness, I don't see anything wrong with signing with a major label. Sure, you're associating with a company that supports a lot of things that you don't agree with, but this a small price to pay to wake people

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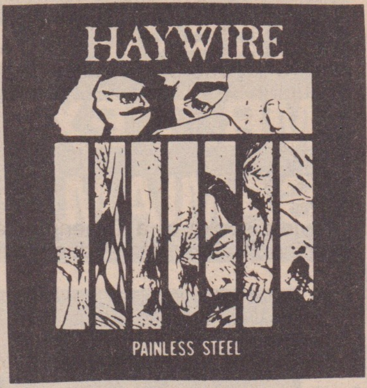

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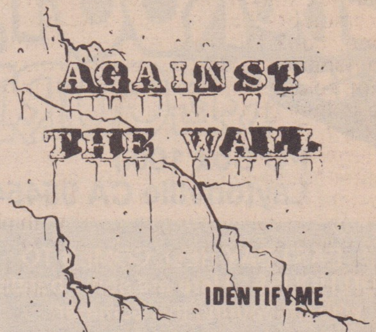

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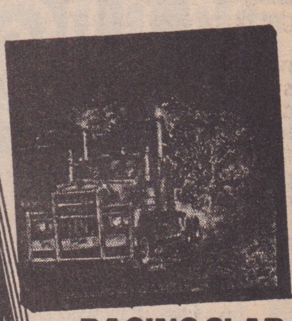

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Overair Australasia	11/8	6/3	11	3/1	15/13

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sorry, chris, lost the new artwork

GABE, BETTER BE MORE CAREFUL NEXT TIME

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FACT: We're sick of putting out these lame tape comps that nobody wants to hear in the first place. We're gonna release a series of 7" and 10" records with the first one out this summer. Any bands interested in appearing on our first slab write for more information or send your demos as soon as posssible!

FACT: We've conned this dumb-fuck hippy bastard into financing the whole fucking thing, so don't delay or we may spend the money on something trivial.

FACT: We've had it with losing our asses selling these cassettes. We wanna make the big money, like Lawrence Livermore does, selling to poor pathetic record collectors that are afraid of missing out on something.

FACT: We're gonna send this puppy to zillions of radio stations; fanzines for review & lots of distributors, so we can get ripped off!! WE DON'T CARE!!!

FACT: We wanna hear from bands all over the world cuz we don't wanna work with local's cuz they suck shit! We don't know who started this shit about the Bay Area being some mecca for new bands. We wouldn't give you a turd for half of these Aerosmith wanna-bees!!

FACT: If your some grampa-assed, daffodil-sniffin' 60's psych band you can send your shit to SST or someone else cuz we don't wanna hear it! We want a band that would kill their mother for fifty bucks!! WE WANT THE HARD STUFF!!!

Doc Flush
Bones Malone
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P.O. BOX 1050
RICHMOND, CA. 94802

up from their ignorance! It needs to be done. It's the only way that we'll finally be heard. Can you imagine if someone with some fucking ideals went through life kissing ass to bureaucratic fuckheads and eventually became a major newscaster or even talk show host? He/she could eventually start slipping in little hints about U.S. deathsquads in El Salvador on live newscasts. The next Conway Twitty could wake people up to drug hysteria in between crooning about a Redeneckin', Love makin' Night. The next Phil Donahue could bring on victims of the Khmer Rouge. You get the idea. I mean, I'm not one to talk (I just dropped out of our brainwashing educational system at the ripe old age of 16) but surely some punk could do this. Certainly this would make more difference than almost anything else we could do as a group to make a difference (not to say that we shouldn't keep trying). Well anyways, just a thought.
Ben Scully/ 111 Carlisle Ave./ Duluth, MN 55803
P.S. If anybody has any thoughts about this or any other subject, please write.

Dear MRR,
We have found a disturbing trend in this fanzine, that of being the obvious lack of punk as in itself being punk. This is brought about the definition of punk, now being defined as long bangs, skate boards and conservative clothes outlook and attitude that matches the rest of American culture. What was once considered rebellion and facing a definite outlook towards a certain social and/or political cause is now looked down upon in favor of "unity," "straight edge" and various forms of unoriginal impersonations.

Hardcore started out as a good cause, but for a while now it has regressed into the form of decay that manifests itself as a kind of V.F.W. social gathering which for the most part condones sexism, nationalism, apathy, ignorance and a domesticated life. One with intelligence cannot see the value of having an "X" on one's hand, in the face of world destruction and human annihilation.

In conclusion a person can find in general various relevant causes and/or issues being addressed in punk, as opposed to "American hardcore."
Rules are for fools,
Michael Wood, Kenneth Galakavic/ Mankato, MN

MRR Readers,
The other day while washing down my Big Mac with a 40 oz. Coors it hit me that is wasn't the cops or the boneheads that were destroying the scene for us, but it was the straight edge geeks and hippies in punk disguise.

I figure if you want to be straight and alert you might as well go to college and join ROTC, and if I have to listen to one more dork with a triple, multi-colored mohawk tell me what is and is not politically correct to wear, eat, drink or put in my gas tank, I'm going to light them on fire.

For a "movement" that stresses the somewhat obscure concept of individuality, punk rock seems to have been overrun with shitheads preaching unity, peace, and most importantly, vegetarianism. So lets get it straight, kids, unity is fascism, peace is something used to sell tye-dyed shirts (and if you want peace here's a piece of my boot), and vegetarianism is no fun. All vegans and straightedge punx should stay the fuck out of the shows and should go sell flowers in the airport with the other hippies.

But wait, there's more, I almost forgot ska. Ska is an unwelcome blast from the past which has become the music of choice for all the skins and punks who have become boring, lame, old people with huge record collections. There's not much more to actually say about ska except, ska is bullshit, ska is boring, fuck ska.

Take heart, there is a solution. Sell your records for drug money, buy a case of black label, and a big, juicy hamburger.

Thanks MRR for letting us use you letter column for bitching and complaining.
Drink, squat, fuck,
The Foul Mouthed Elves/ Boston, MA

Dear MR&R, eager readers, Spyder Stiletto and my new found god-head Tyler Davis,
This is my pathetic attempt to respond both to the questions posed by Spyder in issue #81 and to satisfy the cravings of my immensely inflated ego by seeing my name in print. Most of your questions were rhetorical but I just thought I'd throw in my two cents because I'm kind of a poseur. I thought you'd like that word since you utilize it so beautifully when inquiring whether it's SUB-POP or the bands that exhibit a "poseur attitude." What, pray tell, is a poseur attitude?

Do you truly believe that if a label that you're signed to goes against certain fundamental things you believe in you have no responsibility to either try to change these things or find a different label? When you choose a label you're saying that you advocate its philosophy on how they run their business. Everyone has a choice in these matters and implying that it's all the label's fault still doesn't relieve the band of blame when they continue to stay with that label.

As far as "rock star attitudes" go, Ron was talking about attitudes not their musical preference. I feel that certain bands' ideals have been made very clear in interviews, choices of venues and high record and door prices.

You go on to contradict yourself embarrassingly by saying that these bands are creating a separate scene for a good reason, later say that there is no scene and conclude with yet another heart warming, though somehow not convincing, plea for unity among scenes. Are you confused or is it just me?

You seem to have a very negative opinion towards other independent music in the area. You digress learnedly on hardcore. Now wouldn't I be bludgeoned to death with the first pressing of a SUB-POP 7" on brown vinyl in the name of open-mindedness and tolerance if I made similar references to the bands you listen to? Well, you know, I think I'll risk it. It escapes me how one can award these bands with the term progressive when so much of their music are MC-5, Led Zeppelin and The Stooges rip-offs. Do you also expect me to stomach the notion that hardcore bands don't attempt to improve or experiment? Gosh Spydy, that's almost too silly a statement to comment on. Oh, by the way, there are as many assholes at SUB-POP shows (hate to burst your bubble but yes that includes Nazis) starting trouble and fights. The only difference is that those shows have those neat-o hired thugs to beat them up (along with the rest of the crowd for commiting such horrible crimes as stagediving).

But gee, thanks for letting us all know that the Seattle scene is dead. If it wasn't for you I wouldn't have noticed. I mean there are low-priced all age shows almost every weekend, lots of new and exciting bands and publications and more than a few caring, dedicated people. Hell, if this is dead I sure can't wait to see what alive looks like. One last thing my dear boy, I can't tell you how valuable you've been when it comes to things like working the door at shows and such. But Spyder, what Milkbone is, besides being lots and lots of fun and lots and lots of work, is a way to present a wide range of music (and you know I do) at an inexpensive price to anyone who wants to hear it. I really don't give a fuck about hardcore making music history. You stated in your letter that the music changed your life forever -- what more do you need, man? Someone to write it down to make it valid for you? If all this is just a footnote then I say it's better to be a footnote with integrity than a library of books tainted by greed.

O.K., on to more whining and complaining. I just thought I'd point out to those who aren't aware of it that we are dangerously close to losing Washington Hall and ultimately all age shows in Seattle. I'm not quite sure how to make this any more clear but PLEASE! PLEASE! don't destroy our hall. Undercover cops have started appearing at shows and I for one am not terribly thrilled at the prospect of seeing King County Jail from the inside. There has been a hell of a lot of damage lately (anyone who attended the Poison Idea or Derelicts show knows what I'm talking about) and I recently took a $150 loss at a show because of poor turnout and damage.

So, c'mon boys and girls — these are your shows, take care of them. It's no skin off my head if I quit doing these shows, I've never taken a cut of the door in my life so obviously I'm not making any money. Myself, Ron (Overkill/ Resolution), Chris (Dirthead) and the kids from Model Citizen are putting these shows on because we care about the music. We tend to think you do too, so be sports and don't fuck up!

One more teensy tiny little thing and then I'll shut up, I promise. Tyler Davis, may I worship you? You hit number one on my top ten list of stupid bigots I've had the displeasure of hearing (or in your case reading) this month. Listen, you homophobic little closet case, what's this "read the bible and get a life" garbage? You're philosophy seems to be "read the bible and take a life." My heart really bleeds for you over the trauma you've no doubt indured with all this "god bashing" so I'll help you out a little bit. Forget about god altogether and then you won't have to be such an uptight, sexually repressed, fanatical little bastard and you could try some of those sinful agnostic traits like compassion and tolerance. I suppose I could go on but today I'll show some compassion and spare you any more of my tirade cause I know where you live! I love you,
Paula Milkbone/ 1017 E. Harrison #104/ Seattle, WA 98102

Dear MRR & DREADFUL,
I know that these kind of letters are a bore for you but for us it's probably the only way to get to the people of DREADFUL in Scotland. Let me first mention the reason for this writing. I'll keep it short though.

We, CATWEAZLE from Groningen, would be doing a split-LP with HUMAN ERROR in February. The record is totally financed by a new Scottish label (friend of DREADFUL?) from which we don't know the

name. Anyway, contact is running through our vocalist who also plays drums in HUMAN ERROR. Everything went fine until he quit CATWEAZLE in December and decided not to let us do the record without him singing on it...

For us that's out of the question so now he refuses to give us the address of the label and we're unable to explain the whole situation from our side. If anyone who reads this knows the DREADFUL address or knows these people personally or knows the people from the label, PLEASE contact me or DREADFUL as soon as possible. It's very important for us. Thanx a lot & Love,
BACTERIA Products/ Michael Kopijn/ Merwedestraat 105/ 9725 KC Groningen/ Holland

Dear MRR,

Well, unfortunately I'm writing in to gripe about a local promoter who's been in your listings — Calm Cool Productions and Shawn Scallen. First off I should say that Shawn is basically a front for Geoff Cohen, who now has such a bad reputation he can't book shows under his own name. Geoff has been doing shows since 1987 in various venues. About one year and a half ago, Geoff decided to form a collective to put on shows. I went to a couple of meetings (since I'd been involved in Gilman St. and enjoyed it a whole lot), but the attitudes and ideas expressed put me off and I didn't join. For one thing Geoff does not believe that local bands should ever be paid; they should be grateful just to have an oppurtunity to play. I totally disagreed with this and other things, and had already heard stories about Geoff ripping off bands. Also, his shows tended to have rather higher ticket prices.

Anyway, Geoff and Shawn and collective (over which Geoff had control) had tangles with local bands, particularly Grave Concern, who demanded the bands be paid, among other things.

Well, last Saturday was the last straw. Corrosion of Conformity were set to play with locals Grave Concern, Anal Chinook, and Qualm for $12 (double what shows used to cost). While Anal Chinook played Shawn apparently "caught" Pat of Grave Concern drinking a beer behind the stage, told them they would not be playing and an announcement was made. The story isn't that simple though. Usually bands are provided with a room backstage where they can drink, hang out, whatever. On this night, the room was given to C.O.C. (on their request? Who knows?) and no other space was provided for the other bands. As a result people were drinking backstage and Pat was "caught" by Shawn. Tempers flared and the situation was poorly handled.

Now we must keep in mind Geoff's weasely little mind and some background info: three months earlier, Lizzard from Montreal were told they were playing this show. Strangely enough their name was never mentioned on any posters of other promotion. Friday night, Shawn called them in Montreal and told them they were not on the bill, but, well they might drive down and bring their instruments just in case. This is mighty odd!

Our theory is that when the turn out on Saturday night was not high enough (gee, I wonder if that had anything to do with the incredibly inflated $12 cover — instead of only 150 people showing up there could have been over 350), Geoff ooops Shawn could get rid of Grave who were demanding to be paid all of $100 and have Lizzard play, as they were willing to play for free. Essentially it was darn convenient for Geoff ooops Shawn to have Lizzard as a back up. I think it's a pathetic abuse of bands to dump one and take another for a lower cost. Sounds a lot like scabbing to me. It also shows an incredible lack of respect for people in bands.

Eventually, after many people had left, Grave were asked to come back and play, but by this time it was late and they were in no mood to save Shawn's neck.

From this point on, we are boycotting all Calm Cool (Stressed Out) Productions and working to put on alternative shows with low door prices and fair treatment for ALL bands. And if touring bands ask for outrageous sums of money, maybe there is no place for them in town. (Calm Cool put on Ministry two nights later for $22 a ticket — now $22 times at least 300 people is $6,600. That's a hell of a lot of dough in this scene. I imagine a good chunk went towards Ministry's swank tour bus.) It's too bad shit like this has to happen, but it spurs us on to create alternatives. We shouldn't allow ourselves to be ripped off, as spectators or bands!
Nicole/ Urgl-Orp/ PO Box 2541, Stn D/ Ottawa, Ont. K1P 5W6/ Canada

Dear MRR,

In response to Tyler Davis' letter and Tim's response in your most current issue... Tim, Tyler has a brain, he just doesn't know how to use it.

I know Tyler. He used to frequent my record store. He also did some artwork for an ad I ran in MRR. I thought he was a sharp guy with a pretty open mind but now I find out he is homophobic so I guess I was wrong about him.

Along with racism, fascism, sexism and bigotry, homophobia is a threat to all free-thinking people. We're all people and we just want to live.

Tyler, how can you call gay sex vile and perverse? Is it because it dosen't conform to your hetrosexual preferences?

How can you call love between ANY two people wrong? I'm sure Jah and all gods don't see any two people expressing their love for each other as vile and perverse.

Hate, fear and ignorance are vile and perverse. Love and compassion aren't. Many people turn cold and hateful because they never find love and compassion. You and people like you have no right to condemn those who have.
George Gelestino/ Vinyl Inc Records/ Silver Spring, Md

Max R'n'R,

Thanx for printing the radio article for my show in No. 81, but the addresses were wrong. It's: Andy Grotesque/ 2120 Rupert St., Vancouver, B.C., VSM 356 and not 120 Rupert St. and the address for CJIV is TC216/ Simon Fraser University/ Burnaby, B.C., VSA 156, Canada (I was given the wrong address, sorry to any one that may have written the other one). Might I add that Grotesque Noise Error airs Saturdays from 10 pm to midnight on 93.3 cable FM in the Vancouver area. Thanx! Andy Grotesque

Dear Maximumrocknroll,

I'm writing (actually typing) to ask one thing "What the fuck is going on?" I wrote a letter in MRR #77 and you printed my box number as 33262, when in fact it's 33263. Now I wrote back saying you made a mistake and hoping you would correct it in a future issue. Simple enough? WRONG!!! You then proceeded to put the wrong box number in my correction letter in MRR #79. Now, I know I got some responses from my letter in #77, because the person at box 33262 came to get his mail at the same time I did. He gave me some real authentic sneers and jeers when he saw I went into box number 33263. I was going to ask him about it then I figured if he did open mail addressed to me he wouldn't admit it anyways. Besides legally it's his mail, addressed to his name or not. And seeing how I jokingly put "Send all hate mail, letter bombs, and dead animal parts" in my #77 letter, I didn't want to make even a bigger deal than it already was.

In short, whoever responded to my letter in #77 and never got a response, please write back.
Pat/ PO Box33263/ Minneapolis, MN 55433

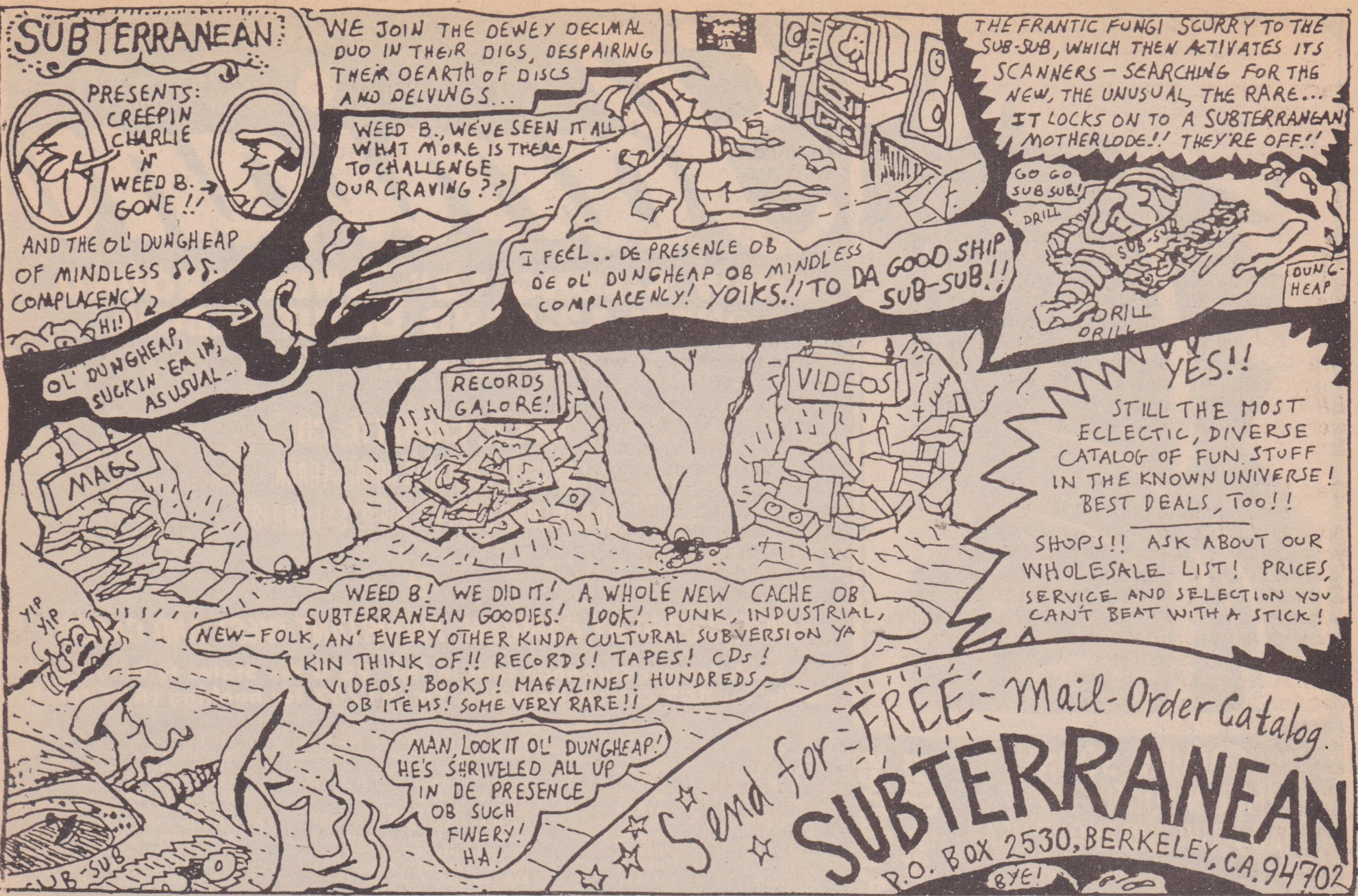
Dear Steve Beaumont and MRR,

Your column in MRR #80 made me really think about my relationship with the men in my life, and about sexism and all that happy stuff... mercifully (for your sake) I edited this long letter considerably, it was beginning to look like the story of my life or something. Anyway... my male friends are some of the coolest, most understanding, sensitive, caring people that I know — I love them to death. They are such a far cry from the machismo-eminating chauvinist egomaniac jocks that I am subjected to the moment I leave my apartment. But to say that all men are assholes or like the aforementioned macho dudes would be like saying every woman is a weak fluff-chick or just an accessory to men. Labels and stereotypes suck!! Sexism and sexual conformity sux and people shouldn't feel obligated to exist in the male of female cookie-cutter image that society has all prepared for them. How many of you men have felt like being sensitive and caring would earn you a title as a "wimp" or "fairy"? How many of you women have felt that wearing motorcycle boots or hopping into the pit would have people calling you a "man"? Why can't a person just be able to be the way they want without some no-mind slapping a derogatory label on them, or threatening physical violence? Man, if I had a dime for every time some construction worker or other redneck-type asked me: "Are you a boy or a girl, huh huh ha?", I 'd be a rich woman.

Anyway, the point is, people shouldn't have to live by these obnoxious pre-cut sex roles — do what you want, and don't fuck people over. One way of deteriorating the system is refusing to be a part of it, and to not let people force upon you their image of what you have to be. Sexist, racist and homophobic people may be the way they are out of fear, but much of fear is ignorance and intolerance. Why should the people they oppress have any patience for them? There should only be intolerance for the ignorant, if education doesn't work.

So as far as sexism goes, I don't think it is only how "they" treat us, but also how we view ourselves through "their" eyes. Racism, sexism and homophobia must be stopped, beginning with ourselves, our own actions.

Once upon a time I had this boyfriend who told me that he was a "feminist," and that his best friend back home was a radical lesbian activist who "pounded it (feminism) into his head." Obviously, she didn't use a heavy enough hammer because it turns out



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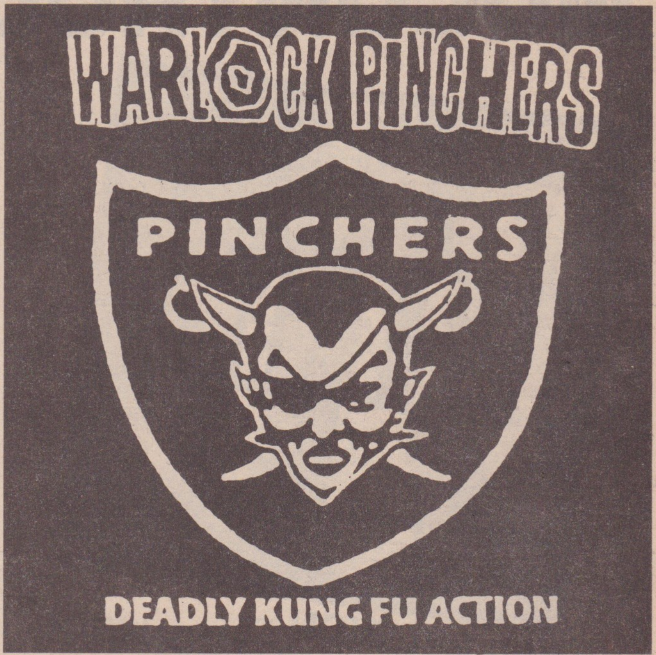

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he was cheating on me, lying to me and the other people he was seeing, and stealing stuff from his friends... all of which I had to find out from other people. So he talked up a storm about feminism but he couldn't back his ideals by actions even in his personal life. What the hell is that?

Anyway, enough rambling from me, just wanted to throw out a few thoughts and ideas.

Any comments, curiosities or hate mail can be sent to the below address. Big scary kisses:

Cherie Bombardier/ 55 Calumet St. #2/ Boston, MA 02120

P.S. Howdy, Marie, "my plum"! I love you! Chaos rules!

Dear MRR:

Considering a career in crime? Well that's all very well and good but let me tell you a few things you should consider as well. One is - WHY NOT WORK ON YOUR REAL PROBLEM. You know that little old drug or alcohol addiction that is happening to you and only you and those others, well, they're different. Not as good as you, not as smart. Well, why don't I get on with it and tell you my story of hustling the boulevard until it builds to its amazing crescendo of hatred level set at full blast and attempted murder. Even if you are not a "fag", and so therefore would never be hustling (so you think), I think you'll find yourself in here somewhere if you are just about at the end of your employment rope and are about to decide to go into the amazing world of free money. (So, you can start with shoplifting or something.)

Ok, here's what happened. I was drinking much too much to work. I was drinking at work and as it was I could only work every other night. This was all going on in the fabulous Civic Center Hotel in San Francisco. Finally just said fuck it and took what little money I had (and twenty dollars I stole from a friend) and went to Los Angeles — specifically to arrive there broke (ok, I had 13.00) and begin hustling. Did I really want to be a hustler? NO. It's just that I saw it coming a long ways off. I guess I knew for years it was going to come to this and was just anxious to get started with it because I find the threat of something way worse than the actual thing. So I start pulling these tricks and I hate it and it makes me real nervous and you can just feel these scumbags clawing the words "You are hereby demoralized, welcome to the club" on your back as you roll around on their beds. Oh, but there are ten million hustlers on Santa Monica Blvd., aren't there? So I must have had some good times. Well, there were a lot of bizarre things going on so I would say I had some interesting times. But not good times. The other hustlers you hang out with don't really give a fuck whether you live or die (and dying is so completely possible so you mustn't whine about that). All they want is for you to cough up some more fuel — drugs or alcohol. So you might be standing on the corner looking real cool. Got your dick positioned just right and all that. Clothes as cool as they can get. And you are very aware of each car that passes. And to the people in those cars it looks like those 2 or 3 guys standing there with you are your friends but they are not. It's a lonely and awful existence. You will never be in league. Never. These people only care about themselves (and so do you — even though you hate yourself). Well at first you'll get plenty of tricks -- after all you are the new meat in town. And also at first they won't bother you that much. See that look of triumph on your face as you walk out of that hustling bar near 7 Eleven. Yes it's a truly amazing accomplishment. You have pulled a trick. (Gosh, Elmer, I don't think anyone ever did that before.) You might enjoy seeing it like you are playing the street hustler in a very sad and dangerous movie. Sure, that'll be fun! Time passes. Oh dear, our boy is yesterday's news. Living in a closet in a construction site, eating at soup kitchens. Been through all the decent tricks in town.

Been picking up the scum you could reject before. (So fat ass suddenly snaps his fingers and three vicious dogs come bounding into the bedroom from a hole in the wall behind the chair. Yes, the hole leads to a pen outside. Yes, this whole nightmare was planned and plotted. He drove down to the blvd to get some asshole to torture and he found you. You, the intelligent guy who a few months ago would say these kinds of things wouldn't happen to you because you were rejecting the weird ones. At the time you didn't need them. What did he do to me — none of your fucking business. The hatred begins to grow and grow.

You start seriously getting the feeling that one of these days you are going to go with somebody and you'll never be seen again. You've only seen that happen to your so called friends (take another drink) I don't know how many times. You look around and it's all one big panic festival. AIDS leaking and oozing everywhere. ("So what you gonna do WHEN you get AIDS," the trick turns and says to me.) If only I'd been a little more ready to die maybe all my blvd "friends" wouldn't have called me paranoid so much. So now after tons and tons of horrible scenes you find that you can't even stand to deal with the whole scene anymore. You went into this because you couldn't do normal work anymore, now you can't do this anymore. So you get into this military plotting mode and decide robbery is ok. And it seems real hazy but didn't you think at that beginning that maybe this experience on the blvd would toughen you up for just such a thing. Like everyone else I think I'll make a snap judgment and say you did. Ok, so this idea dwells and ferments. In the mean time you're freezing and starving so you call home for bus fare and you journey back in. "He's not gonna make it, the lazy bum," shame. You exist on a relative couch for a month and a half. Drinking and drinking and drinking. Finally you are going to run out of money and you want out of this scene and all that so today is the day. You are going to go out and commit a robbery. You take a big knife checking it carefully for scare value — you decide it's ok but think, "I better take another one," so you do. Does this ever add up in court? So you drink from noon till midnight. Now you are ready. You take these two, count 'em, two, knives and plunge them into some guy's chest. This makes him a little angry and he gains quite a bit of strength over you, you lazy drunken street slob. The cops come and off you go to jail for aggravated assault. You spend seven months rotting in there facing 16 to 32 years then they come up with a plea bargain of probation to 8 years. You take it and they let you out on a p/r bond. You come out with a month and a half till sentencing. Start drinking again. Why not, you've been cooped up for seven months and you could very well be going to prison soon. And then during these five or six drinking binges you realize you don't even like drinking anymore and that living to drink was the cause of the whole thing. And you rightly think well it's all a big plot. This war on drugs business -- if they were serious the front lines would be free quality treatment. But keeping the hate level stirred up is bigger business than you or I can possibly imagine. And you think, well thoughts like these are true and correct. Like the fact that I started drinking and taking drugs at such an early age because I was uncomfortable in junior high school knowing I was "a fag." So yes, yes politics and socio-politics fucked me every step of the way but did that give me the right to go out and try and kill for money. No — I don't think so. My fault in the whole matter is that I knew I had a crashingly bad drinking problem and never once sought to do anything about it. (Here again, BIG MONEY aided and abetted in allowing me to think there was no hope if you were poor and could not afford a five hundred dollar a day treatment center.) Well now after all the damage I've done I finally did the old back of the mind thing and called A.A. and it's working real well. In 9 days I have had 2, count 'em, 2, beers. I don't want to preach about it. Just instill it so that you all know A.A. is not a bunch of skid row bums. NOT AT ALL. I go to a gay meeting usually. But there's all kinds of them. And yes, there are young, good-looking people there that you can fuck with. Really. So to sum it all up, if you are slowly drifting towards a career in violent crime evaluate the reasons and try to fix the thing that is wrong with your life causing you to feel that way. Ignore political reasons for why you are fucked up until you fix yourself. On March 1st I may go to prison and yet I feel better in this interim period than I have in years. It's positive action. That's all. Positive action. Don't want to die. Don't want to just exist. I want to be strong again. And am working on it. "This brings pleasure," said the cave man to the space shuttle pilot.

By James Thompson, the aggravated assault guy

Dear MRR,

To all those of you who are interested in what's happening to the punks of Thailand: Since my travel there in '88 and my report in MRR, I wasn't able to get news from my friends there, and especially from Dok Mohok, whose address was given incorrectly to me. Finally, one of my friends who went there in December '89, has met Dok Mohok, and the news is alarming. Dok Mohok got caught up in an accident around June '89 and is now BLIND. That means that he can't work anymore nor walk around alone. In the "Land of the Smile," everything's fine as long as you're healthy or rich, for there is no medical care insurances, nor any money for the unemployed. It seems that some medical operations could help him recover a little bit of his view, but Dok hasn't got anything. He has to be supported by his family or neighbours, I don't know exactly, but hopefully everybody seems to be nice and caring for him in the slum where he lives.

He's spending his days sitting on a bench in one of Bangkok's unofficial markets. There's always 4 or 5 young punks around him, to help him and show him his way. There are always also a crowd of over fifty staring idiots around. You know how a crowd can be stupid and cruel, and in the third world, people are always prompt to gather around a new attraction or a "monster from outer space."

If you want to listen to his voice, get a copy of the Tour De Farce 3 Comp. LP on Empty Records; the recording is too bad, but I did it on my walkman in August '88. I hope to get soon his right address through my friend, but anyway I'll go back to Thailand in July and of course I'll visit him. By the way, I'll also go to Burma and Laos, and if I find anything interesting it'll get printed in MRR. To put an end to this letter, I'd like to hear news from the following individuals, who can help? Patricia (Argentina); Sarah Arnold (USA); Verlyn Francisco (USA); Pusho Vicious (Panama); Eamonn Fitzpatrick (Hong Kong); Miguel Angel Cortes (Mexico). Thanx.
Luk Haas/ 28 rue de Soultz/ 67100 Strasbourg/ France

To MRR and Readers:

I am writing this letter in response to an issue brought up in the New Mexico scene report by Phil Brito in issue #79. Since I don't live in NM and am not entirely familiar with the politics of the situation I may be off base in my concerns. If so, bear with me and please fill me in on the details.

The issue which has raised my eyebrows is the one of animal abuse on the San Felipe and Navajo Indian Reservations. Due to over-grazing the horses on these reservations are starving to death. Gallant efforts have been shown by one man, Fred Marshall, by buying these animals to feed them. A benefit gig was held to help him pay for these animals. My hesitation to applaud these heroic efforts rises from the apparent lack of concern for the human element involved in this situation. Has anyone stopped to ask themselves why these caring people (traditionally the Navajo people were semi-nomadic herdsmen raising flocks of healthy sheep) are treating their animals with such disrespect? The answer would be because of the closed-in reservation system these people are given to live on. Having once maintained free range of an expansive area of land on which to graze their animals, the Navajo (I am not familiar with the San Felipe Native Americans so I will concentrate on that which I am familiar) people protected from over-grazing an area by shifting the herds and allowing the eaten area to rejuvenate. I realize horses are the issue here, not sheep; I am merely providing background.

Because of governmental interventation (which we all are familiar with) Native Americans have been confined to small areas of land known as reservations. When one looks at the before and after living circumstances of Native Americans all over this country it's no wonder that once respectful people would allow animal life to live in squalor and hunger.

Enough of the tear-jerking history lesson. What's past is past. Instead of buying up the horses why wasn't some effort made to help replant the overgrazed areas? I realize we're not talking about minute plots of land, but it is possible to re-seed an overgrazed area (having lived in an area where cattle are cause for overgrazing delicate desert environs, I have seen re-seeding work!).

Why not discuss the situation with reservation representatives and see what you can do to help them imporve their animals' living conditions themselves? It seems like buying the horses from these people was not "the most positive action" one could choose in this situation.

Hopefully I have stated my concerns clearly enough in order to raise some more questions about this issue. A solution exists that benefits both animals and humans; discussion is needed to generate this solution.
Michelle Haunold/ 717 SW 4th St. #7/ Corvallis, OR 97333

KC from Albany, CA:

In relation to your letter in issue #80 about Straight-Edge guys being sexist, I say FUCK YEAH!!!!

I sometimes feel like I'm the only straight-edge female in the world! This isn't really that awful, but when taken into consideration, this means that I am treated as a bimbo... or worse yet... like I have a dick!

I think that SE guys that claim to be prejudice free and who are sexist are the worst hypocrites possible. Hey, don't get me wrong, I'm friends with the SE guys where I live, and I get along with them, but they don't treat me like I'm equal to them. This really sucks because it means that I feel like a retard when I'm around them. How can the Straight-Edges where I live have unity if I'm treated like I'm not worth the shit on their Doc's?

Hey, if this letter pisses anyone off... good! Then I'm getting through!

I'm not asking you to parade around in pink with a sign saying "WOMEN'S LIB... HELL YES!" I'm just saying THINK ABOUT IT! This is prejudice whether you like it or not. If you can't get off your ass and realize this shit is wrong, then take off that "PRIDE WITHOUT PREJUDICE" sweatshirt and scrub that X off your hand.
Cori Churdar/ 4848 High Oaks Blvd/ Toledo, Oh 43623

MRR,

I just read a review in MRR 79 in which the writer (Mike La Vella) states that the band (Last Cry) plays "balls out" music with "good female vocals." How exactly is this possible, Mike? Why do people use terms like "balls out" to describe music? I see terms like that all the time and it really annoys me! Have you ever read a review that describes "tits out" music?I haven't, but I think it'd be stupid to write that anyway. I'll give Mike the benefit of the doubt and say that he was probably just trying to think of a real good descriptive adjective, and didn't mean to be sexist. Unfortunately, I guess it is still so ingrained in our lives (that the world in general and music specifically, are male-dominated) that apparently neither Mike nor anyone else realized how lame it is to describe music in terms of the male anatomy.
Allie/ 2045 Chomedey #21 Montreal/ PQ, H3H 2A81 Canada

To MRR:

I don't know if anyone out there knows or cares, but there's a date coming up that should cause everyone in this country to pause and think and reflect. The date is February 21st, the 25th anniversary of the assassination of Malcolm X. And while he is most often remembered as a racist and hate-monger, in actuality he was a great, gifted man that should be honored throughout history with the others who died so we could enjoy our civil rights today.

While at first he preached hatred of whites, he later realized the invalidity of this and renounced his racist past (though most people don't realize this). The "X" stood for his true name. He was born Malcolm Little, but he realized that Little wasn't his true name, because he was from Africa, and Little wasn't an African name. Wouldn't you think it was weird if you met a Chinese man and his name was Ibn Abdir al-Mohammed? Or a Mexican man named Lu Qhuan Phin? Sounds weird to me, but society has been brainwashed to accept Black people with Irish names, German names, British, what have you. A friend of mine (British) can trace his family history back over 450 years. I can't. Another, who is Native American, can speak his ancestors' language (Cherokee). I can't, because I can never know what country I came from, or what language my forefathers spoke. I can never know my forefathers' customs, traditions, their religion. All my history was irreplaceably lost when my relatives before me were brought to this country as slaves. A man with no identity is easier to think of as lesser, and easier to enslave. Malcolm X taught us to be proud of our heritage, to think of African as beautiful. It makes me sick when our popular culture worships anything European, especially British. All through high school and college it's been the same. We've been taught that everything "cultured" and "civilized" comes out of Britain, while supposedly nothing worth mentioning has ever come out of Africa. The "whitening" of history is appalling.

Second: Blacks have got to stop hating each other. Centuries of being hated by the white man can't be overcome just like that, but we've all got to do our part. Twenty-five years ago, when King marched through Mississippi and New Jersey (not just in the south), people hated him and called him "nigger." Well, that hatred hasn't just gone away. Those people are still alive, you know. And Blacks hate each other as much as anything. A teen-age Black male has the shortest life-span of any group in America. Black-on-Black violence is at a disgusting level. Blacks hate each other so much that they even call each other "nigger." That word sickens me, no matter who says it, "joke" or not.

Third: I'm sick of hearing, "I don't hate Blacks, I just hate niggers," like it's my responsibility to live up to your expectations, to prove I'm "cool," not a "nigger." Conform or be hated, it seems, and that's utter bullshit. Racism has no place, anywhere, against anyone. It's all evil, there's no such thing as "regular" and "reverse" discrimination (a racist notion in itself).

Fourth: Straightedge. Now, there's really no SE "scene" here in Tulsa, as in unity or anything. I'm SE but I'm not a "straight-edger." I've only been drunk a handful of times (never got sick) and I just gave up drinking over a year ago. I've never smoked a single cigarette, and I've never done any type of drug, ever. And I've been with the same girlfriend (my first) for over two years. Now that's just me. Lots of my friends are different. They don't try to change me, and I don't preach to them. I'm sick of just looking at all these little boys (I'm 20) with no real-life experience, preaching and name-calling. And why do they all dress like that? They're going overboard with the macho athletic jock look. I'm SE for me, not because it's cool or trendy. Did you know that Malcolm X was SE, just like his Nation of Islam? He preached SE as a cleansing of the body, mind and soul.

Fifth: Skinheads. Although it doesn't need to be said, Nazi skins are dicks with no place in this society or any other. True skins are not. I'm sick of the asshole minority of Nazis and racists giving all true skins a bad name. My skinhead friends are always get-

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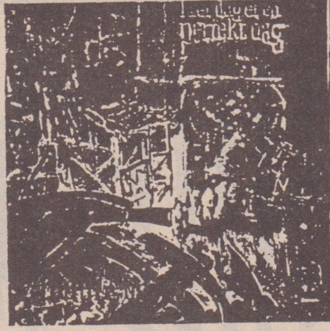

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Dear Customers & MRR-Readers,

it´s quite a while ago since you´ve heard from Double A the last time, so here is an update on what happend in the last few month. 1st, I moved to Hannover in Spring 89, was on tour with the DETONATORS & PROBLEM CHILDREN for 5 weeks and then had problems to find a flat. Also, summer sales were low, I had no money to advertise and even not enough to send out all orders at once.

Then, end of August, everything came to a standstill and I decided to quit the job!!! I had no less than 4 month to think about all my mistakes, beeing unreliable to customers and also the bands. Running Double A mean the real freedom to me and I never did it to be unreliable! I hope, with this re-start in January 1990, it will be a change for the better. People who think I owe them anything, please get back in touch, also all bands interested in OVERSEAS CONNECTION VOL.III!

Well, the opposite, people who owe me a lot of money: the worst folk is Werner of HAGELAND Records in Belgium, who owe me no less than 700 DM (= $ 400). He always suppose to trade records and never send them! Not to talk about a guy named CHRIS WARD, OPEN MIND DISTRIBUTION from England, who owe me (thank god that I never sent him the quantities he wanted to get!) "only" 380 DM ($ 225). He seems to be out of business now, but where did all the money or records went to? The usual problems, I know, running a record label means getting ripped off, kept in the dark about sale figures and you never know when you get paid.

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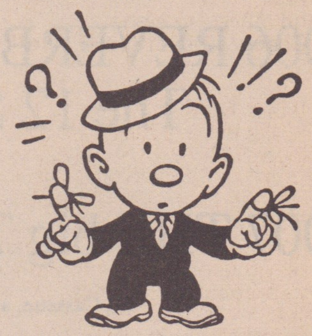

Let us be clear regarding the language we use and the thoughts we nuture. For what is language but the expression of thought? Let your thought be accurate and truthful, ... even if the whole world is against you.
- Mahatma Gandhi

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ting hassled by the mainstream, and ignorant punks too, and Nazi skins even. In the words of S.H.A.R.P. (Skin Heads Against Racial Prejudice), don't crucify all skins for the actions of a few.

Sixth: Graffiti is an art form! It should be treated as such. Legalize graffiti art (emphasis on art, not "Joe Loves Cindi").

Finally, too many so-called "punks" are just as closed-minded as they accuse everybody else of being too concerned with image, trendies and poseurs. Be yourself, for yourself. And leave me alone.

David Chaos/ 909 S. 131st E. Ave/ Tulsa, OK 74108

Hello, this is Mecy from Berlin,

I'd like to contribute some ideas to the discussion of German reunification.

Four months ago I left East Berlin. I live now in the western part of the town. At the time I left there were no signs of change in East Germany. Authorities applauded the Chinese government for the genocide at Tienamen Square. There was the theatre of the "elections." We had counted the ballots in one big district of Berlin and were able to testify the big betray. Lots of complaints were written — no reaction at all. Demonstrations were destroyed by brutal police attacks. All this no-way-out feeling caused a wave of escaping. In 1989 350,000 people left East Germany; that's 2% of population. Maybe this was the last spark to let the system explode. The changes there were like an explosion! The old, Stalinistic party couldn't hold their position. Everything got abroad suddenly, an incredible system of lies, corruption and abuse of power. These first weeks were really a kind of revolution. Hundreds of thousands of people were at demonstrations and forced the authorities to give up their privileges. Big discussions took place about problems such as how to run the factories in a fair way, how to share power or how to avoid a new ruling, parasitic class. Nobody spoke about runification. It was clear, East Germany was to remain independent. The Communists promised fast changes — they had to react, just to save the last bit of their power. They opened the wall after 28 years and that was really clever. Maybe you can imagine how it is if you have suddenly, after all these years of living in a big prison, have the chance to go where ever you want! The first weekend 400,000 East Germans came alone to West Berlin! At this time West Germany started the probably biggest media campaign ever seen here. The reuinification, the aim of the German capitalists over all the years, was closer than ever. Generally said I have nothing against tearing down all frontiers, but it always depends on the conditions. And the West German idea of this reunification is really shit! They don't give a fuck about national traditions.

Reunification in their point of view means to abolish socialist structures and to buy East German enterprises. It is just the greed for more profits, new markets and more power. The only winners of the reunification would be the bosses, not the people. There would be an army of cheap workers from the east, and the competition between East and West German workers would increase permanently. All the positions the unions achieved over the years would be out-dated. We all would be faced with an economically strong Germany. Cheap workers, new markets and comparatively good industrial foundations would lead to an incredible economical explosion. A strong Germany, didn't we have that once? Don't you have an uneasy feeling thinking about that? I do!

After weeks of the big media campaign (every second word is "reunification") the first frightening results are to be seen. The right wing is growing and growing. The first sections of the Republicans, a West German neo-fascist party have already been founded in East Germany. They expect a share of 30% of the votes in the "free" elections in May. I'm afraid, that is not impossible! Even this word reunification makes me anxious. It has something of this "home into the wealth" campaign in the thirties. East Germany is not the last target of these new great Germany thinkers. Recently there was a program where they were on TV dealing with East/West German problems. Within the same program there was a report about people in the former German areas in Poland! There were interviews with so called German-rooted people. They didn't speak a single word German but pretended to feel German!

Some more facts necessary? Think about our lovely Prime Minister Kohl, he always has problems with the acknowledgement of the Polish Western frontier...

That's how it looks with the glorious "reunification." Of course, it is great that East Germans have more freedom now. But they should really care. I cannot imagine that they'd like to have fought against a Stalinist dictatorship to come right after in under the next one, the imperialist dictatorship. We all know how that ended.

Okay, to another thing. In May exactly said on the 26th there will be the 3rd edition of the Spring Festival in East Berlin. The festival is organized totally independent. It is a big open-air punk festival. There is no entrance fee and the bands don't get paid. Accomodation and food is guaranteed, as well as great feeling. The past two years we had always more that 1,000 people there and this year it will be much more. You know, the wall is open...

The festival has to carry itself. All the money we make by selling food, drinks, records, tapes, plackards, etc., will be spent to cover the costs. The rest of the money (we hope there is a rest) goes to the project of an autonomous youth centre in East Berlin. The festival crew thinks it's about time to have something like that in the east. And the situation is presently very good for such projects. If there are any bands interested in playing there, let us know as early as possible. There are also possibilities to play in East Germany at other days, of course. Maybe somebody playing a gig in West Berlin would like to play East Berlin as well? Money can't be paid, cuz it's not possible to provßeide western money to a sensible relation, but a great gig and free food and drinks is guaranteed. Ask bands like NoMeansNo, False Prophets, Upright Citizens, Active Minds, Soulside, Lethal Gospel and... and... and...

Mecy/ Bùlowstr. 44/ 1000 Berlin 30/ W Germany

Dear MRR,

If any of you have noticed there has been another onslaught of bills being passed for record labeling in certain states. Recently Pennsylvania is trying to get one passed which would require all record stores to put a fluorescent yellow lable stating, "WARNING: this record contains encouragement of drug use, cult overtones, racist sentiment, objectionable language, anti-religious overtones, promote violence, promiscuous overtones, blah, blah blah, blah, blah...

We've heard it all before right? Well, Florida still seems to be steamed over rapper/bad boys Luke Skyywalker and the 2-Live Crew, and they also support the passing of a bill similar to the Pennsylvania one, only this time if you are caught selling one to a person under eighteen, you get to meet your cell mate 678543! A few other states are rumored to want bills like that. One that is now debating is Maryland. It's the only state that has its own ratings board. So you get to see a film already butchered by the M.P.A.A. (Motion Picture Assosiation of America), now duly butchered by the Maryland censoring board. Just ask John Waters...

Basically, what it amounts to is a systematic run through of our first amendment rights. One fine example is George Bush's flag burning amendment (I burn mine, do you?). So, now a chain of events come through. Jesse Helms (reverend/senator — separation of church and state?) who once stated that Martin Luther King Jr. was more disruptive in America than helpful, meaning he didn't deserve a holiday. I think this guy beats out David Dukes in asshole-ism. Anyways, Jesse supports censorship of art in museums, notibly the exibit done by a gay artist featuring Jesus in urine, nude children and men, some (men) in leather! So what! Maybe Mr. Helms was embarrassed because he fantasizes about the above and that's why he's so apprehensive.

If any of you didn't know the democratic vice president hopefull Lloyd Bensten's wife is a member of the P.M.R.C.! A little too close to home for me. I'm sure you're aware of Jerry Fallwell's support of the P.M.R.C. as well as Pat Robertson's. It seems the church and state are getting unabound...

I recently read an article from the Washington Post by Tipper Gore doing her usual "concerned parents" thing brainwashing the mass popula again. But, now she chooses to ruin rapper Ice-T's life as well as tear down the rap fad in the foreground. If any of you noticed the Opra Winfrey show Jello Biafra blasted her out of her chair (verbally, of course...). She also showed, when confronted by such a force as good 'ole Jello B., she is nil. Ever notice they never ask Jello to be on the Nightline (ABC) show when Tipper is on with her annual TV talk runs? They barely even ask Frank Zappa! According to Dweezil, the P.M.R.C. is now saying that rock and roll is the leading cause of sexual promiscuity leading to AIDS! Oh my, Salem part II, not only on music but on victums of A.I.D.S.!!!!

Lastly, but not least, let's not forget the newest parental mind nazi: Terry Rakolta. A "concerned" mom who went cuckoo over Fox's "Married With Children" and by herself led a letter-writing campaign against the sponsors of the show, threatening them that she would boycott their products if they didn't pull their sponsorship of the show. Running scared, they did. Corporate Deathburger was one of them. It took only one woman to do that! One woman! Well, fight back, write your local Fox affiliate and get Fox's address and then get a list of their sponsors and threaten the sponsors you'll boycott if they give into any watchdog group. It just shows that our limited free speech is getting more limited. So, write. The sponsors will get the message and so will Jerry, Terry, Jesse, Pat, George and Tipper (sounds like a line up of the new

Happy Days!) will get it too.

Here's my address so send me your censorship info; also here's an address to the Frank Zappa mail order. If you want more info on censorship order the Zpack for $1.50 (for postage). Thanks...

My address is: Darryl Pestilence/ 249-2 Edwards St/ Binghamton, NY 13901. The mailorder: Barfko Swill/ Box 5418/ North Hollywood, CA 91616-5418

Dear MRR readers;

This letter concerns the band Vegan Reich and the letter in #79, as well as recent responses. Are these guys for real? When I read "I, The Jury" in #75 (ad on page 42) I wasn't sure if this was a legitimate band or a very thorough parody, in the vein of Crucial Youth (by the way bands that are good for nothing more than a laugh... LAME!). I figured that it was only a matter of time before a vegan ha-core band crawled from under some rock, and when I read the line "Those who are near who've got no choice but to breathe second hand, smoke you create" I have to admit I was thrown. I didn't know if this was a big scam or what, but it's starting to look like the real thing. Oh lord.

Sean's PURE letter in issue 79 was rather amusing. First of all, I'm not sure I would equate punk rock values with working-class values in the first place. I don't think anarchy is a real working class value. If you're talking about not being afraid to get up off your ass and do something, then maybe I could see where you're coming from. But anyway, you seem very upset throughout your whole letter. All I can say is lighten up. You only hate drugs because you've never tried them, or at least I'm assuming that someone as RIGHTEOUS as you would never degrade yourself in that manner. Maybe the same thing goes for sex too, I don't know. You do sound bitter when attacking others for whining about their freedoms et al, maybe you just have been left out your whole life and now it's your revenge. Revenge IS a popular hardcore theme. Lots of songs been written about that one. And Vegan Reich sure sounds like the hardest of the hardcore, the ones who aren't afraid to cross the line, the ones who will say the things everyone knows but is afraid to admit, etc etc ad nauseum.

If you want anyone besides a few impressionable adolescents looking for new idols to take you seriously, then you should seriously re-evaluate yourself. It is obvious that your righteous stance is an excuse for your hate-motivated activities. Ah, yes, hate can be pure, but will fag-bashing really help anyone? You clearly endorse such activity when you write lyrics like "Stay in your place cos you fuck up again, and I won't hesitate, to infringe on your rights, to take them away, to be judge and jury and make you fucking pay for the crimes you commit day after day cos only with you stopped will our lives be truly free!" Yeah, triumph of the will! If you don't want to be considered fascist, I'm sure comparing yourself to Hitler's Germany in your fucking band name won't win you many disciples among the liberal vegetarian set. And if you think you've won already because your views have already gotten publicity... the only publicity I see is negative, and this just holds your ideals up to scorn. Good job, guys.

Back to my decadent lifestyle, but before I go -- if anyone out there knows of any SWANS material released/recorded prior to Filth LP, please, drop me a line. I'm not interested in shelling out megabucks, but I will tape or trade. Of course, we can trade album lists, etc etc. Well, love Peace and Hedonism,

Andy Davis/ PO Box 413, Hampshire College/ Amherst, MA 01002

Everyone in the "scene",

In his column in MRR #81 Ben Weasel hit the nail on the head when he described the feeling of hearing a great band. It does make you want to jump up and down and act like a retard and go completely nuts. I have played air guitar with cat on many occasions while listening to albums like "Minor Threat", BLACK FLAG "Damaged", THE DETONATORS "Just Another Reason" and a lot of stuff by 7 Seconds.

OK, so 7 Seconds definitely aren't what they used to be but I'll never forget the euphoric feeling I got EVERY time I saw them live. They still put on a great live show even though I feel that they reached their peak of greatness on vinyl with the "Walk Together Rock Together" album.

I also agree with Ben about what seems to be true probably 99% of the time; when good bands stay together too long they start to lose it. I just wish more bands would call it quits after three or four years so I could treasure all the great things they did and not be disappointed by the bullshit that typically starts to accompany the bands who decide to become "serious" about their music and try to make a living off of it. I'm not trying to say that just because I don't enjoy 7 Seconds new material (even though I liked "Soulforce Revolution" quite a lot) as much as their old stuff that they shouldn't stay together, but they probably should expect less acceptance in the punk scene as their music moves further away from the scene.

The purpose of this letter is not to talk a lot of shit about 7 Seconds but to try to get people to realise something: there ARE a lot of other good bands out there! There are a lot of young, fresh, exciting new bands out there that are just waiting for the chance to blow everyones shit all over the place. Those bands deserve a chance. So why not order their demos/records/whatever instead of saving your money for the eight billionth album of those once great bands. Forget (at least temporarily) about the bands who want to get signed onto a "major" record label because the do it yourself approach is to much work. It's the bands who are still playing in the kitchen at a freind's house and/or putting on shows in their basements or local parks that are really supporting the scene and keeping it alive. GIVE THE NEW BANDS AN EQUAL CHANCE!

Paul Thomas/ College of the Redwoods/ Dorm box # 123/ Eureka , CA 95501-9302

NAZI BANDS MUST NOT BE TOLERATED,

The idea for this sheet came about as a result of the number of Nazi bands around at present, due to labels like Link records giving them the coverage to spread their message.

Where any band, label, record shop, gig promoter who deals with Whitepower-bands; let them know what these bands are into by giving them leaflets as evidence. If they don't take any notice, BOYCOTT everything they do, because if you don't you're helping the Fascist element to grow. WE MUST STOP THEM RISING BY FORCE, IF ALL ELSE FAILS. At gigs, demos etc. distribute loads of anti-fascist leaflets, try and educate the general public and let them side with us. Using violence is no real solution, as the media will only side with the nazis, and allow them to grow stronger.

I'm not saying you shouldn't be able to defend yourself when attacked, because you quite rightly should. I'm just saying give them a verbal fight first, then if they do attack, let them know you won't back away. Anyway I hope you have got an idea what to do; just put it into action. For more info. etc. please write to D.I.Y. Distribution/ P.O. Box 253/ Oakengates, Telford, Shropshire, TF2 6UH.

Here are two useful contacts - N.A.F.A./ P.O. Box 273/ Forest Gate, London, and Cable Street - who I think share the same box as N.A.F.A. Get in touch with either as they've got some real hot info. Here are some bands which need to be BOYCOTTED - Skrewdriver - Moonstomp, The Glory, Section 5, Youth Defense League, Last Resort, Anti Heros, The Exploited, Guttersnipe Army, 4 Skins and Close Shave. If anybody knows of anymore let me know so I can add the names to my list.

Most of the bands listed have had records put out by The Link, so boycott their produce, and show your disgust by writing to them at P.O. Box 164/ London SE13 5QN. A distro label which sells Nazi produce is the Anti Pop Mail order. Their address is 65 Tweedy Rd./ Bromley, Kent. Give those two labels a lot of hassle. Before I forget another band who are racist are a band called Velvet Underpants. They might deny it but at a recent venue were heard by a number of people including myself spewing out racist crap. And how come the majority of their friends who follow them belong to the racist organisation Blood & Honour?

Well, everything mentioned is the truth, everything checked out by myself. NEVER LET TIIE BASTARDS PASS. Any feedback would be gratefully received please get in touch.

Steve/ DIY

Dear MRR,

I noted with interest your review of the SORE THROAT "Never Mind the Napalm, Here's Sore Throat" LP, particularly the comment that the reviewer was not sure if they were "true to the scene stench-core" or taking the piss (or words to that effect, as I ain't go the review with me). I would like to enlighten your readers as to how they may have been mislead.

This band may give the image of being "stench-core" and even play similar music to bands associated with that label, however I have experienced that this is utterly without foundation.

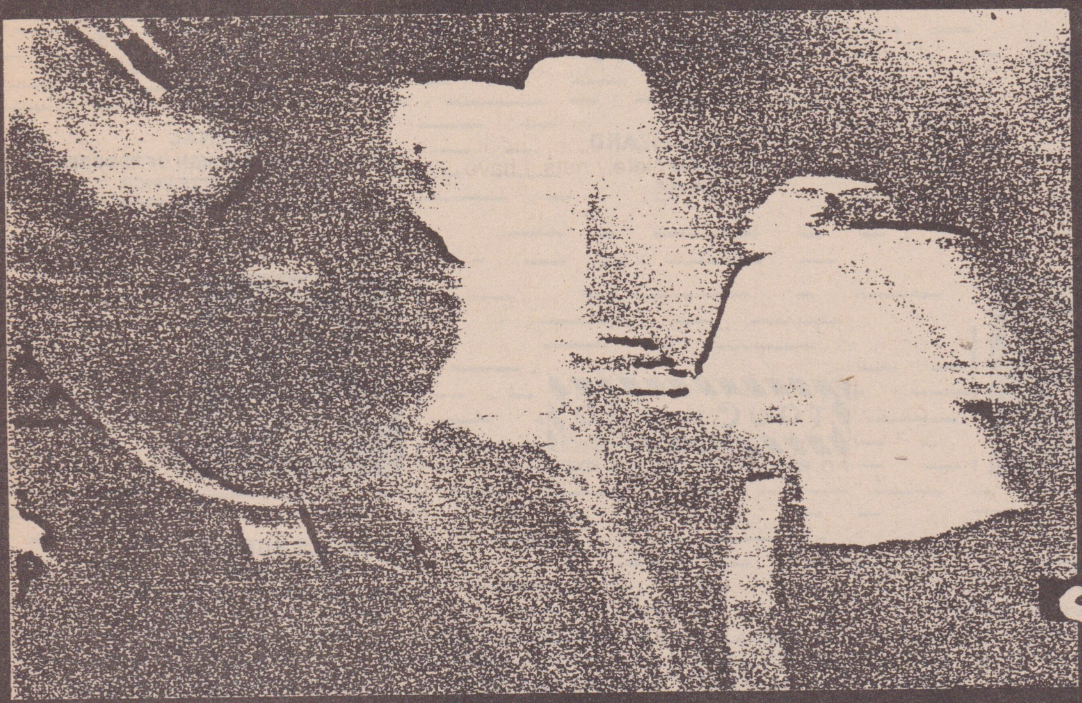
I have actually witnessed members of this band washing their hands, faces etc, use public toilets, shave, brush their teeth and even wear different clothes in the same year. Furthermore, I have actually travelled in clean clothes and changed into their "scruffy dobber" (as they called it) before the gig. I would also like to point out at this point that one of their former drummers is one of the cleanest, straight people I know. I hope this has opened a few eyes to the deception going on here.

Yours sincerely,

Ben Sicko

P.S. There's no such thing as "stench-core" just as there was no such thing as "Oi!" till Garry Bushel started calling a few punk bands by that label and I'm surprised by the amount of Americans that believe it.

VERBAL ASSAULT



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COLUMNS

It was still dark — somewhere between five and six a.m. — when we pulled out of Livermore Farms and headed north. Our mission: to get #2 Lookout Dude (his new official title) Chris Appelcore to high school on time.

It must be hard spending the weekend being a big executive in the multinational Lookout corporation and then Monday morning being transformed into that lowest of peons, an American high school student. And on top of that, when he gets home his mother will yell at him for not doing the dishes.

But I'm not going to write about Chris Appelcore — he's bigheaded enough already without me giving him more free publicity; I'm going to write about — surprise! — myself!

So what else is new, you ask wearily, and flip to the Albanian scene report. Why does this Livermore dude think every twist and turn of his sorry life is of the remotest interest to us rad punkers out here? He's just a washed-up hippie, anyway, trying to re-energize himself with our youthful power. Nobody over 21, well maybe 23 or 24, should be allowed to be a punk anyway.

Yeah, yeah. In a way I sort of agree, except I'd lower the age to maybe 17 or 18. There was once this great movie called (I think) "Wild In The Streets" where they lowered the voting age to 14 and elected a rock star president and put everybody over 30 into concentration camps and made them take hell of acid. As the movie ended, there were these 10-year-olds plotting to seize power and get rid of all those old geezer teenagers.

While that might sound farfetched, bear in mind that through much of history, when human lifespans were shorter, people in their teens were not only considered full-fledged adults; they actually ran countries and led armies and wrote books and started religions — all the stuff that now seems to be reserved to farts my age and older.

It wasn't till the time of the Industrial Revolution that we started putting teenagers into this artificial limbo of being not quite children and not quite adults. There are some advantages, of course; I don't imagine too many of you high school students would rather be out plowing the fields or working in factories the way your counterparts a few generations ago did. On the other hand, how do you like being in almost every respect a full-grown man or woman and yet being constantly told that you don't have the brains to make the most basic decisions for yourself? Like sex, for example. Most people reach sexual maturity by the age of 13 or so, and during their teens are experiencing the peak of their sexual drive, but the religious and governmental bozos (often including your parents) who run things around here tell you no, you just think you want to have sex, but really you'll be a lot happier if you go out for football or join the Astronomy Club.

Ditto for drugs and alcohol. Supposedly no one in the United States of America under the age of 21 is intelligent enough to drink a couple beers without either getting gang-raped by a posse of Hell's Angels or plowing the family station wagon into a freeway overpass. I mean can you believe this shit? No wonder so many kids act like dorks; society is telling them at every turn that that's exactly what they are.

Check this out: in most other countries, the drinking age is either less than 21 or nonexistent (in other words if you're tall enough to reach the bar, you're in). It must be terrible in those countries, right, millions of teenage alcoholics, carnage on the highway, blah, blah, blah...? Yeah, like for example Germany, where the drinking age is 16, and isn't very strongly enforced anyway. Here you've got a country that makes the USA look like a banana republic (which it pretty much is these days, except the weather is lousier). German kids slam down gallons (all right, liters) of that country's excellent brew and still manage to learn more in high school than most American kids do in college. Germany as a whole, which only 45 years ago was in ruins, is today a richer, more productive country than the USA, and a more humane one, too; you don't see grandmothers eating out of garbage cans or people dying on the streets because they don't have money to pay their hospital bills.

No, I'm not suggesting that Germany is a better place because their kids drink more and better beer (the people who brew rat piss like Budweiser and Coors would be put in prison for crimes against nature in good old Deutschland), though it can't hurt. The major reason is of course that Germany has invested its resources and energy into things like education and health care while the USA has squandered its riches trying to run a global empire. Every country that's ever tried to do that has wound up in the shitcan, but since nobody around here knows or cares diddleysquat about history, I guess we'll have to learn that lesson the hard way.

Wait a minute, this was supposed to be, like, personal, not that boring political crap. Right. So here we are, just dropping Chris Appelcore (last time I'll mention him, I promise) off at high school and then I hit the road for parts even farther north. I'm heading to a place called Arcata, the last bastion of civilization in northern California. It's a weird little town, covered in fog for about half the year, and close enough to the mushroom forests of Oregon and Washington that a lot of the locals have about six pounds of dreadlocks and wear clothes made out of Guatemalan blankets and listen to Sub Poop bands and look at you strangely when you ask them if they've been cryogenically frozen since 1971.

My reason for being in Arcata is twofold. For one thing, I'm considering going to school there. Really. No, this is serious. Like I went to college about five times, and the last time I almost graduated, but then I decided I would rather take drugs so I stopped going. Now I want to get a degree. Why? To impress my mom? No, actually, I got this thing in my head that I'd like to be a substitute teacher. Not a full-time one — I could never deal with having to go to work every day, let alone having to look at the same bratty faces for a whole year — but part time, I think I might be able to handle it, and anyway, since I'm always shooting my mouth off to young people, I figure why not get paid for it? The other alternative, being a dishwasher at Denny's, doesn't appeal to me as much.

But I'm not sure I'll go to school at Arcata, because the only burrito joint in town — which does have good burritos, by the way — is staffed by hippie-type college students, and at this stage of my life, I don't think I should have to depend on hippies to get me my burritos. (If you're not from California, you might not totally grasp the significance of this, but just imagine like you're in a hurry, and this hippie behind the counter has to call up his/her guru first to see whether the tofu and beans are in the proper cosmic convergence, and then when you're getting really impatient and start saying, as politely as you can, uh, Mr./Ms. Hairball, do you think you could quit picking the boogers out of your ass and make my burrito, they tell you, hey, mellow out, I'll do it as soon as this Grateful Dead song is over) (which will be sometime next week, in case you're not familiar with the lovely Dead).

But Lawrence, I thought you were a hippie, I can hear you all saying, and it's true, sort of, but I'm not a mellow one (dictionary definition: mellow — that stage in a fruit's life between ripeness and rottenness). I'm also sort of a punk, but I'm not anywhere near surly enough to be an old-fashioned punk, which is why I like the new punks so much better. I was just reading in Jennifer Blowdryer's column, in fact, how she saw this generation gap between the '77-style negativity punks and today's Gilman geek fluffypunks. The harsh, sordid punkstyle she was reminiscing about wasn't all that different from my own hippie experiences. We weren't the ones with the flowers, we were the ones with the bricks. We lived by stealing, prostitution, drug dealing, and about half of us were dead by the mid-'70s. For me punk was a step forward; I got to put my energy into pretending to be mean instead of really being mean.

Anyway, while I was in Arcata that day, it started to rain. Big fat cold raindrops, and off in the distance I could hear the crash and boom of 25 foot-high waves against the granite beaches. It was almost loud enough to drown out the sound of the lumber mills that run 24 hours a day, devouring every last scrap of redwood and fir from the Pacific Northwest rain forest (you thought the rain forest was only in Brazil, did you? Well pretty soon it will be, because they're not leaving much of ours). Normally I should have been glad to see the rain, because we've been suffering from drought here on the north coast for four years now. Trees are dying off from lack of water, and then the timber companies say they'd better cut them down before they all die, and then the ground gets baked hard by the sun and no more trees will grow, and the creeks and rivers dry up, and then because the hills are hotter than they used to be, moisture doesn't condense as much and the drought gets worse. The same thing happened a couple thousand years ago to the vast forests that covered North Africa. The region is now known as the Sahara Desert.

But why wasn't I glad to see the rain today? Because it was a cold rain, which meant that back at my house in the mountains it was falling as snow, which meant that I wouldn't be able to go back home tomorrow, or maybe even for a week or two. Sometimes the snow gets four or five feet deep and no one gets in or out for a month or more.

Oh well, I had some blankets and clothes and my guitar; I could survive on the road for a while. Besides, No Means No was

playing that night in the lovely little logging town of Blue Lake, California, population about 400 or something, or maybe that's just the collective IQ of the place. No, wait, I didn't mean it, honest. I love inbred little populations. I'm from Laytonville, after all.

This show was put on by some kids from Arcata (in the hip, liberal city of Arcata there are no longer any places that allow punk rock shows) and it was rad. Kind of like Gilman, not as geeky, but the same volunteer, all-ages spirit. There were a few of the old-style punks determined to show off how macho they were, but the overall energy was definitely new crew: happier, upbeat — young, and not necessarily in the chronological sense.

It was the first time I'd seen No Means No in four years, since my own band had played with them in a Berkeley pizza parlor that was one of the only places possible to have shows in that dark pre-Gilman era. They're starting to be pretty big stars now, at least in the punk rock universe, and if anything, they're nicer and more real than ever. Living proof that a band can work hard, develop musically, and become successful without selling out or turning into conceited jerks. I saw them two more times that week, and one show turned out to be one of those once-every-few-years experiences that totally re-energizes you and restores your faith in music and people and the way you're living your life. Yeah, dude, plus there was hell of slamming, too.

But re-energized or not, by this time I was getting sick of not being able to go home. I called people on the mountain and they said the snow was a foot and a half deep. Maybe by spring I could get in there... Not that I'm in any position to whine. At least I've got a vehicle, and friends to stay with, too; downtown San Francisco and Berkeley are starting to look more like Calcutta these days, people sprawled all over the sidewalks, and an air of desperation even thicker than the smog belching from the rich folks' exhaust pipes.

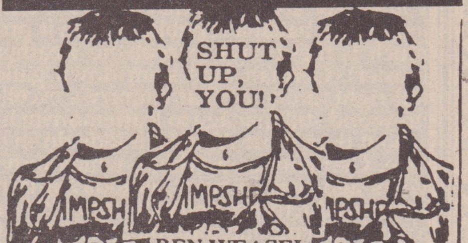
After two weeks of drifting aimlessly up and down the coast (I have to admit, it was a good excuse for not doing a lot of my work) I finally was able to put the truck in four-wheel drive and ram through the last few snowdrifts separating me from my lovely home and begin the process of cleaning up the chaos that I left behind, thawing out the water pipes so I could take a bath, digging up some firewood from under the ice, etc., etc. Like Ben Weasel once said, only an asshole would live nine miles up the side of a goddam mountain...

But after I got the fire going and the water running and some food cooking, it was so fucking great to be home, watching the moon reflecting off the frozen snow through steamed-up windows and thinking, fuck punk rock, fuck the scene, fuck Lookout Records, I just want to stay here and read books and eat vegetables and sing sad hillbilly songs to myself on the guitar.

Fat chance. I'd let these kids from some suburb south of Frisco bamboozle me into once again resurrecting my oft-buried band to play a show at some godforsaken pizza parlor in Redwood Fucking City (not a single goddam redwood in sight, I might point out, but no shortage of mini-malls). Hundreds of miles of driving in a cramped truck jammed full of equipment, and for what?

I'll tell you for what: to see a bunch of kids who are totally excited and grateful that you came to their town to play for them, who actually know the words to your songs and sing along with you as you play, who jump up and down and bounce off of each other with big smiles on their faces and make you feel like your coming there has made a real difference in their lives.

I can't speak for them, but it makes a big difference in my own life. A few minutes of singing and playing and dancing at one good show can make up for so much bull shit and so much harsh reality, and speaking of harsh reality, as I left my house on the way to this show, it started snowing again. From what I hear it might be three feet deep by now. I might not get home till April. Yeah, who cares? Fucking California, isn't it great? I think I'll go spray paint graffiti on a palm tree.



BEN WEASEL

This morning I woke up with the sun shining in my face and a little bird chirping merrily outside the window. It was a beautiful February morning and what better time to lie in bed, basking in the sunlight, pondering the great questions of the universe? Eventually I got up and took a shower and as soon as I got out, I felt a chill, so I jumped back in bed and pulled the blanket up to my chin, snug as a pickle. I started wondering again, and then I realized I had to think of something punk so I could have something to write about in this column. Contrary to popular belief, it is not cool to write about non-punk things in this magazine. I'm sure I could spend an entire column pontificating on the mysteries of the universe, but this isn't Omni, it's Maximum RocknRoll, dammit, and that's punk and I'm going to write about something punk. I am not being sarcastic, I've just decided that I'm fed up with people who go out of their way to let others know that they have a wide spectrum of knowledge above and beyond the world of punk rock. Who cares?

Anyway, if you're going to write something about punk, you've gotta write it like you'd write a punk song. Find your subject (preferably something that pisses you off) and start ranting and raving. And the subject I've come up with is the current state of underground music, so without any further bullshit, let's get on with it.

Obviously, the question that first comes to mind is why? As in why does almost every band that puts out a record these days completely suck? The answer is simple, because the people who are in the bands that put the records out suck. But for further analysis, we have to take a closer look at their suckiness. While you're reading, keep in mind that when I refer to a certain type of band, I'm also referring to its fanzine counterpart.

Alright, first of all let's start out with an equally slagged and defended genre of music — hardcore. In order to qualify as a hardcore band, the music must be fast, loud and above all else, must have a message. Straight edge, political and speedmetal bands all fit into this category. If the lyrics have a message or a snappy slogan in them, they are a hardcore band. Hardcore bands have at least one or two members who feel very strongly about any one of a zillion political or social issues and these members then put these feelings into messages. Their objective is to let others know how they feel and hopefully, get others to think along the same lines that they do. Although most of these bands end up coming across as self-righteous, pompous chuckleheads, that's not really the problem, it's just a symptom of the problem. These bands feel a responsibility to inform the rest of the world of their version of the divine truth, much in the way yer average televangelist works. Most of the people in these bands are fairly young, usually between the ages of fifteen and twenty five. Instead of running around breaking laws, getting kicked out of their houses and wreaking general havoc, they go to demonstrations, read books about their favorite subjects and write songs about their cause. That stinks. I just don't trust any young person who's that much of a goody two shoes. These are the type of people who end up axe murdering their families at age thirty five because they're so frustrated over all the time they wasted being a mature adult when they were nineteen. The key word here is boring.

Whenever a human being has a cause they strongly believe in, a chemical in their brain gets released which causes them to be redundant, overbearing, arrogant, closed minded nincompoops. Straight edgers generally just refuse to acknowledge anything that contradicts their strict set of rules. The speedmetal bands will just change whatever views they hold to suit the particular person they happen to be talking to. Political bands use more sophisticated tactics. While preaching their doctrine, they always make sure to spew a message of open-mindedness and non-conformity. That way, if anybody happens to disagree with you, you don't have to admit that it's a simple difference of opinion, you can just accuse them of being closed-minded! These bands are always extremely defensive and one trait that they all share is a serious lack of a sense of humor. They will insist that they have a good sense of humor, but make a hotdog joke in the presence of a vegetarian and he'll boo hoo all the way down to the fur protest. Straight edgers are notorious for this as well, as my last column showed. There are other, more diverse categories of hardcore bands as well, but basically we're talking about bands who are too busy giving a sermon to bother with things like writing good songs.

The second category is kind of a subcategory of the first. This is music that I call sissycore. These are bands that are familiar with the punk scene, but have grown tired of the endless barrage of bullshit political bands. Many of these bands have members who were formerly in hardcore bands. FUGAZI is the first one that comes to mind. These bands are sending out a message too, kind of. They make a conscious effort to create something new and different, which is a huge mistake in itself. Instead of playing jillion-mile-per-hour thrashcore, they play quiet music with odd drumbeats and strange chords. They go out of their way to make sure that they are doing something totally new and different than most music. Their lyrics are invariably poetic. They occasionally contain social messages, but most often they stick with personal issues, things like feelings. If you put these bands lyric sheets next to a PINK FLOYD or YES lyric sheet, you would not notice much difference.

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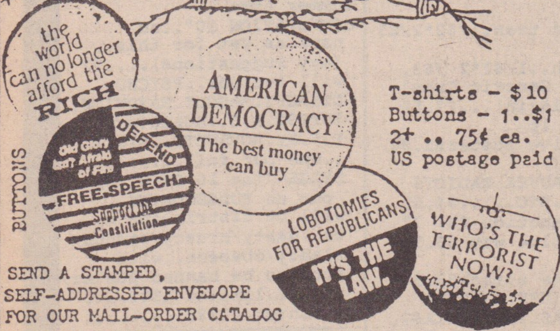

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The National Security State and the Drug War

by Diana Reynolds

Excerpt

Winter 1990,
CovertAction Information Bulletin,
P.O. Box 50272, Washington, DC 20004

From February to July of 1982, President Reagan signed a series of National Security Decision Directives (NSDD) – presidential decisions on national security objectives – on civil defense policy and emergency mobilization preparedness. While Reagan's real U.S. civil defense policy is contained in the classified NSDD 26, some of the law enforcement and public safety provisions of the policy are made public in NSDD 47. This National Security Decision Directive provides for an intensified counterintelligence effort at home and the maintenance of law and order in a variety of emergencies.

Reagan gave the National Security Council (NSC) authority over the planning for civil defense policy with its expanded civil security powers.

The U.S. government's proposed "war on drugs" is one such case in which the U.S. government will have the authority to use the national security apparatus to suppress civil liberties. ... The Anti-Drug Abuse Act, passed by Congress without the usual debate, authorizes the use of the U.S. military to assist in the drug war at home. If you live in federal housing or if you reside in large urban areas such as New York, this Act will authorize the military to fence off your streets, keep track of who comes from and goes to your home, stop and frisk you, your friends and family, and regularly inspect your home and belongings. If you or anyone who visits you is suspected by the authorities of using, selling or trafficking in any kind of illicit narcotic substance, you can be evicted from your home whether your landlord is the government or a private party.

The Act increases state powers in the areas of government surveillance, intelligence gathering, and seizure of private property. It authorizes regional intelligence sharing centers, which not only compile statistics but provide contracts to states, local criminal justice agencies, and non-profit organizations for purposes of identifying, targeting and removing criminal conspiracies and activities spanning jurisdictional boundaries.

The Justice Department is given the power to confiscate private property and deny state and federal entitlement by decree. Once caught, even casual marijuana users could be subject to the confiscation of their homes, cars, and bank accounts. The government seizure takes place through civil proceedings where the burden is on the defendant to prove his or her innocence, unlike the "innocent until proven guilty" due process guarantee of criminal proceedings.

Grenada: The Revo in Reverse

By Kathy McAfee

Report on the Americas
475 Riverside Drive, Suite 454
New York, NY 10115

Excerpt
(FEBRUARY 1990)

★ Editor
Mark Fried

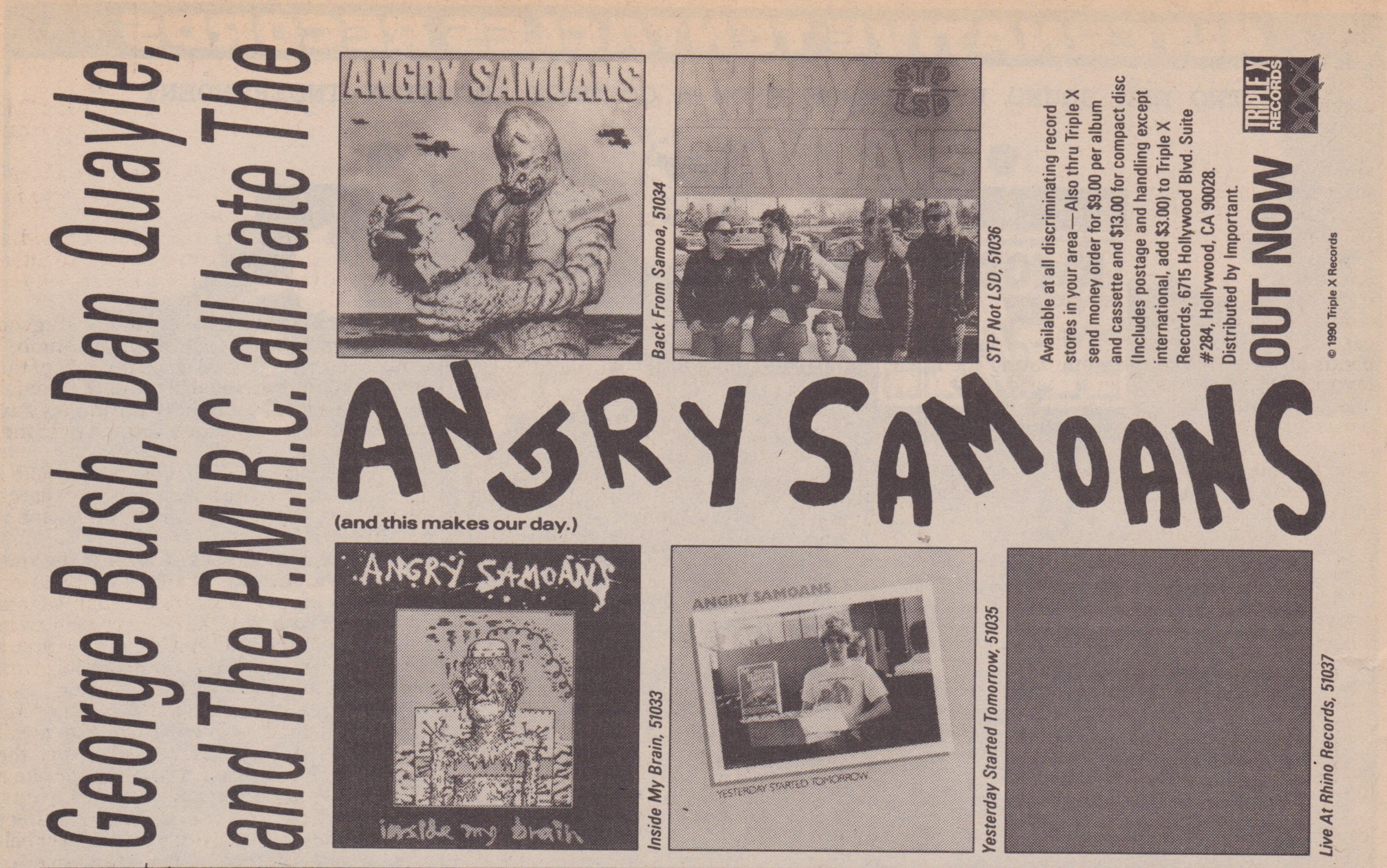
After 6,000 U.S. troops brought Grenada's four-and-a-half-year experiment with a pro-socialist government and a mixed economy to an end on October 25, 1983, the island was flooded with more than $102 million in development assistance from the U.S. Agency for International Development. Under AID tutelage, Grenada's economy was re-shaped according to principles of privatization, free trade, and market-driven development.

Even with its tremendous influence and vast resources, the United States was unable to produce genuine economic progress in a country only twice the area of the District of Columbia with a population of only 110,000. Today, after six years of U.S. stewardship, Grenada is deeper in debt than at any time in the nation's past. AID-sponsored efforts to balance the government's budget failed pitifully. The country's tax system, after being thoroughly re-designed by AID consultants, has largely collapsed. Unemployment, estimated by AID at 30%, is at an all-time high. Agricultural productivity continues its long-term decline, and Grenada's manufacturing sector remains small and stagnant.

Even as AID funds dry up, military money remains plentiful. The United States has sponsored a "Regional Security Force" and placed Special Service Units (SSUs). U.S.-trained paramilitary forces, in Eastern Caribbean police forces. They are mobilized for anti-marijuana raids, as well as in times of domestic political tension.

★ The invasion of Panama, Grenada, the bombing of Libya, the wars against Nicaragua and El Salvador were set up and carried out to cow the public, to domesticate the press, to keep the liberals in line, and, especially, to justify the military spending on which the most vested interests of U.S. politics depend.

The post-Cold War war (a.k.a. the Drug War) is a political convenience, a show performed on television and in the halls of Congress. But like its predecessor, it is waged in earnest on the periphery of world power—in Latin America and the ghettos of our cities.



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******NEWS**************

As of right now 3/1 we still haven't gotten in the FREEZE 10"..It's all paid for,we just have to get the fucker in..I'm just as frustrated as you people that have wait-ed months..Extremely sorry..seriously..

We got some new releases planned for this year..next out willbe PSYCHO-"RICHES+FAME" 16 song lp..European style mayhem...due out summer time...
COMPILATION 10"..no name as yet for this.. (any suggestions)....?? will include..PSYCHO, DISRUPT,MAGGOT SANDWICH, INFEST,A,C,.BULGE(w/GG), F.V.K.,ROVSVETT..ETC.. ..due out fall.......
BULGE-"The 10 INCH" ep out on FUDGEWORTHY.. will be distributed by us..nasty/crusty/stench/ sleazy/obscene..with soon to be banned poster/ cover..limited 1500.... ..winter..1990.........

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like these is that they whine. They whine about their soul being in pain, they whine about the injustice in the world, they whine about shit that doesn't even exist! Bands like FUGAZI write obscure, nonsensical horseshit that I'm convinced they make up while masturbating. The sissycore bands seem to come mostly from Washington D.C. In the D.C. area, the scene is basically split into those who are heavy into the sissycore thing and those who are not. Those who are not have bands that get overshadowed by the sissycore scene. Unfortunately, like a disease, sissycore is spreading. There are new bands all over this country emulating their favorite D.C. wussies. They usually smoke cigarettes and grow scaggly facial hair. These bands suck because for the same reason hardcore bands suck. They're boring. There is seldom an original thought in their scruffy little heads and on the rare occasion when there is, nobody understands what the fuck they're talking about because they have to put it in a friggin poem!

FUGAZI is taking it one step further by attempting to create a new idea of what the underground should be about. They love to talk in interviews about correct and incorrect behavior in the scene. Unfortunately, I have a real hard time respecting the opinion of a guy who's former lyrical claim to fame was "Don't drink, don't smoke, don't fuck." These are the kind of bands that people don't like because they like them, but because they feel like they're SUPPOSED to like them.

The third category consists of the college rock bands. These are the bands like MUDHONEY, SONIC YOUTH and SOUNDGARDEN. These bands get about 5,000% more credit than is due to them, mainly because they target a particular audience and go after them with a vengeance. Read any college radio playlist in the country and if these bands have recently put out a record, it'll be at the top of the list. When reading favorable reviews of records by these bands, you may notice that the reviewers tend to go way overboard when describing the band. They gush. This is because they are extremely pleased with themselves for being way into the latest sensation that's sweepin the nation. These bands are using the underground as a stepping stone to a major label and usually succeed. That should tell you something right there. If the same people who are signing NEW KIDS ON THE BLOCK are putting out SONIC YOUTH records, that gives you an idea of how good the band is. A sign of a good band is when major publications won't even consider listening to it and major indie fanzines (Sound Choice, Ink Disease) slag it. The word here is cool. For some reason, it's become very cool and progressive to be into bands who rehash LED ZEPPELIN and IGGY POP riffs and write "mean, nasty" lyrics. Apparently, all the kids who grew up on THE ALLMAN BROTHERS and AVERAGE WHITE BAND are writing for major magazines and working for major labels, so it's kind of a twisted nostalgia kick for them.

That's basically what I've come up with. Not every band in the world will fit into one of those categories; in fact quite often they are a combination of two or three of them. Also, not all bands in each category suck. Occasionally, there will be a great hardcore band or a great sissycore band, but that's the exception to the rule. The main reason most underground bands suck is because they're boring. The reason they're boring is because they all have some sort of fucking goal, whether it's signing to a major or expressing their political views. Nobody's willing to take a chance for fear of alienating people or not being able to find a label to put their record out. There's barely anybody in our lovely little scene anymore who truly doesn't give a fuck. That's why underground music sucks, that's why our scene sucks. These days, bands are so easily classified because of their overwhelming willingness to play by the rules. I don't go to gigs anymore because they bore the living shit out of me. I haven't seen a single deviation in the way a gig is run, the way a band sets up on stage or what the band does on stage in a long fucking time. The rules are there and they're very comfortable. You don't have to think too much, you don't need to come up with any original ideas, because it's already been done and it's laid out for you step by step.

Confused about something? Ask Jello or Ian! They'll tell you what's right or wrong and it'll save you the trouble of having to go out and figure it out for yourself. I can't even believe that there are people who tell me I'm politically ignorant when their only source of knowledge is what they read in Maximum RocknRoll and Hippycore. I can't even believe people tell me I'm obnoxious and overbearing when burnt out hippies like MDC and Jello Biafra can get up on stage and tell people HOW TO THINK!

Christ, it makes me fucking ill. I've basically given up listening to underground music, except for the occasional decent record or tape I get. I know about a growing movement of punks who don't bathe, live like pigs and have no other goal in life other than to be as obnoxious and annoying as hell. It sounds interesting, and I'll have to wait and see, but I get the feeling that even if it sucks, it's gotta be better than the new BULLETLAVOLTA record. I mean CD.

So it's April, eh Malone -- Samuel Beckett
It's April, huh George? -- Billy Martin

April comes but once a year. This is it; the April issue of MRR. You expected either a crossword puzzle or the continuation of my hernia story. You'll wait. April beckons to things more important. The '90s creep forward shorn of two of the most stellar humans in earth's history: Samuel Beckett and Billy Martin. Each of them died leaving a legacy of beauty, power and truth.

Fools don't realize that death can come at any time. I was one of those fools. These two deaths changed that. I am mortal. I am fragile. I want to die leaving my mark — not leaving a lie. Like an April house-cleaning — like the first opening flower — like everything else April represents, it's time that the laundry is aired, sticky stains and all. There will be those who'll dislike me for what I am about to reveal. Even Billy Martin was disliked by some. Tough. I want to leave this earth knowing, like Beckett and Martin, that I left in truth.

It was a sweaty hot summer day, almost ten years ago. I wiped from my lips the remains of an oozing Italian ice when the phone rang.

My hand shook when I heard who was on the other end.

"This is Timothy," said the voice. "Me and the boys talked it over. We think you can work for us."

Moses must've felt the same on Sinai. Every writer's dream was coming true for me. I could hardly speak.

"Wh...what do I d...d...do?" I asked.

"You'll have to come out for an interview," said the voice. "I'll have a car pick you up in an hour."

He could've said, "I'll have a surgeon come in an hour to remove your thumb. I would've agreed just as fast. I thought of the power and international prestige that comes with such a job. I thought of the money and the sex. A cloud of ecstasy formed over me. It rained bliss.

Working for *Maximum Rock 'n' Roll!* I thought, "I don't care how much they charge me to do it. Whatever it takes, I'll scrape it up."

I don't remember much about the limo drive to the airport. We pulled up to an unfamiliar part of LaGuardia. I stepped into a 20-seat jet with *MAXXON* spray painted in bold black letters on the side. A few hours later the plane landed on a makeshift runway in the middle of a forest clearing.

A large black Mercedes rumbled up over the field. I walked down the metal stairs. The chauffeur got out and opened the back door. He dressed himself more like a 1930s Italian than a chauffeur: black pants, brown shirt, one of those belts that goes over one shoulder and then down to a thicker belt at the waist. I climbed in. The strong smell of Cuban tobacco rose like an uppercut fist. Next to me sat a man slightly taller and slightly older than I. He smoked a fat cigar. I reached over to shake hands.

Instead of shaking, he slapped his hand against my thigh.

"Kid," he said, "I think we can use someone like you in our organization. You game?"

"Yes s...sir," I answered.

"No need to sir me," said the man, still resting his hand on my lap, "call me Timothy. We're going to get to know each other quite well."

Then he turned to the driver.

"Home, Jeff," he said.

"Yes sir," said the driver.

We rode through the California backwoods. Leaves ground under the tires as the smell of the forest competed with the smell of the fat cigar. We were not on any road. A plaster negro jockey held the lantern that welcomed us onto a gravel path, the driveway to the Maxxon Mansion. Its bright white teeth shown almost as brilliantly as the guiding light from its lantern. We passed the statue and drove up to the house.

To call that place "a house" is like calling the Queen Elizabeth II "a boat." Embedded in the top of a hill overlooking a private lake, the white stone structure seemed to lord over the forest below it. Five floors high in front, its various rooms, overhangs and wings folded in on themselves in a seemingly endless maze back through the hilltop woods. As we drove up to the front door, I tried to look around the side and see where the house ended. It was impossible.

The car stopped in front of a massive oak door. The chauffeur opened the car door, then stood at attention, clicking his heels together.

"Will there be anything else sir?" he asked.

Timothy spoke in a deep rasping voice. He breathed his words rather than enunciated them.

"No Jeff," he said, "that's it for today. Just keep yourself available."

The chauffeur nodded and we walked toward the front door. It opened. We stepped in.

The first thing I saw was the hair. Bunched up, it curled and pressed against the legs thrust into long white stockings. My eyes followed those white stockinged legs down to a pair of polished black shoes with bright white soles. As I raised the my glance, I saw a black skirt and little white apron. Two frilly white stripes went up from the apron over the shoulders of the young man wearing the outfit. On his head, he wore a little white hat tied under his chin.

"Would you take our coats, Martin" said Timothy as we walked in.

The maid smiled and nodded. I took off my coat and handed it to him. Timothy did the same. Off to the side I heard the faint clickety clack of a typewriter. It was a smooth, professional rhythm. I followed Timothy through the maze of hallways. We passed the door of a small, apparently windowless, room. The clicks and clacks obviously came from there.

I was too awe struck to ask any questions. A surprise popped out of every nook and cranny in that amazing building. Through one open door, I glimpsed what seemed like dozens of naked young women. They sat around some sort of star. On the far wall of the room a cross hung upside down.

"Tear down, de-program, humiliate, insult. If we don't like it, then it's a cult." They chanted. Then they laughed. I didn't understand.

I wanted to stay longer, but Timothy was getting ahead of me.

We entered a large circular room. A curved couch hugged one wall. Over the couch was a huge picture of a bearded man in a knit beret. Scrawled in giant letters on the side of the picture were the words, *To Tim, with love — Bob A.* In the center of the room, a plush leather chair with a swivel base was bolted to the floor. Timothy motioned for me to sit in the couch. He sank into the easy chair and swiveled to face me.

Immediately, I heard the slap of naked feet. One of the girls from the chanting room entered as if she were in a play. She jumped into Timothy's lap.

"Can we play yumyum tonight?" she asked. "Without the people's yumyum, the people have nothing."

Timothy smiled.

"Not tonight, Ruthy" he said, and motioned to me, "can't you see we have a guest?"

The girl looked at me, her eyes narrowing in revolutionary jealousy. "When the enemy advances, Ruthy retreats." she said. Her high, round breasts jiggled as she got up and left the room. She almost bumped into the young man in the French maid's uniform.

He carried a silver tray with some coffee and cakes on it. Silently, he served Timothy, then me. Then he smiled and curtsied, but never said a word. When he left the room, Timothy told me the story of the Maxxon empire.

Long ago, Timothy had been a stockboy in a small shop in New Jersey. The shop was called, *Ye Olde People's Righteous Victory Against Imperialist Running Dog Lackeys Cigarette and Tobacco Shoppe.* One day, the guy in the knit beret walked in. Tim sold him some of Cuba's finest. The man in the beret spoke to him.

"You're the kind of young man we need," he said. "We're trying to reach the young people. You got any ideas?"

Timothy, in awe of this bearded guru, thought quickly.

"How about Rock'n'Roll," he said. "You can always reach the young folks through rock'n'roll. I've got a giant record collection, so I know. Why don't we write about rock'n'roll."

The man stroked his beard, slowly nodding.

"Yes," he said, "the perfect way to reach them. We'll make a propaganda magazine, tell the kids it's about rock'n'roll, hook 'em in and then turn their minds into wet red sand. What should we call the magazine? It should be something big to get their attention. How about *Big Rock'n'Roll?*"

"You don't understand kids," said Timothy. "Big isn't big enough. It's got to be bigger than big. It's got to be the maximum poss..."

"That's it!" said Chairman Bob. "Maximum! Maximum Rock'n'Roll." From there an idea — a legend — an empire was born.

After telling me the story, Timothy rose, stretching.

"Come on, kid," he said, "let me show you around."

I slowly began to realize the extent of this conglomerate. It was an armpit attached to which was a massive arm with an even more massive hand. That hand fingered something in almost every country on earth. Its grip seemed to tighten every second.

First we went to the computer room, a sterile, foreboding place, without windows. From floor to ceiling disks whirred and tapes clicked. The rumbling of a scanner competed with the high-pitched whine of a printer. The printed words of the magazine's next issue scrolled past, line by line, on a screen that took up one entire wall.

Being interested in computers, I looked carefully at the sophisticated equipment. Between the scanner and the mainframe, I saw a black box. It was something new to me. I asked my host about it.

"It's the typo maker," he said. I said I'd never heard of such a machine.

"It deliberately injects typographical errors into the manuscripts." He explained, "It's the most modern of technologies. It creates random-looking errors in the most important sentences of our writers."

He could tell by my puzzled look that I didn't understand. He smiled like an uncle does when a child asks if the stork really brought him.

"We do not believe in censorship here," he explained, "but sometimes our writers say things that are, shall we say, disturbing. We simply program the black box for those sections. When the unfortunate parts come ready to be fed into the computer the black box gerq as;djjk mnfsdq af erf and we are saved one more possible problem. Readers assume it was a mistake on the writer's part. We never tell them any different. Sometimes it can entirely, making a potentially offensive passage incomprehensible."

After the computer room, we went to a few other rooms, mostly offices and living quarters. Often people passed us in the halls. Never saying anything, they seemed to drift back and forth in a haze, a faint mysterious smile on their young faces.

The few rooms we missed included one that said "War Room" on the outside, and another that was unmarked, but seemed to have a strange kind of repetitive music coming from it.

I realized we made a big circle through the house. Before we went up a final staircase, we passed that same small room where the endless typing continued, seemingly unabated, from the time I had arrived.

At the top of that staircase, my host opened a door. Inside was a huge circular master bedroom. Around the walls, floor to ceiling, were shelves filled with records. Around the circumference of the floor lay the largest roll of green tape I had ever seen. It must've been twenty feet in edge-to-edge diameter, with three feet thickness of tape. On the ceiling I saw the top of my head reflected in an immense circular mirror. Inside the tape roll, also on the floor, was a king-sized water bed, shaped like a heart.

"This is it," said my host looking at me.

I looked at him. "You mean..." I sputtered.

He nodded. "You want to work for the organization, don't you?" he asked.

Let me tell you, it was rough sailing for awhile. When I was too exhausted for even the pain to keep me awake, I drifted off into a fitful half sleep. Almost immediately, a blast of loud marching music woke me up.

"What time is it?" I moaned.

"It's five in the morning," said Timothy, "Get up and be spiritual. We don't want our workers wasting any of their precious time sleeping, do we?"

Timothy led me, still naked, to the room from which I had heard the repetitive music. He pushed me inside and closed the door behind me.

I found myself with about a dozen other naked men and women. I joined them sitting on the hard floor. In front of us, Jeff, the chauffeur, sat with his legs crossed.

"Hari hardcore, hari hardcore, hardcore hardcore, hari, hari," he chanted. The others in the room chanted too. I quickly learned that this early morning and late evening chanting were part of every day's events for all new arrivals to the Maxxon Mansion.

"Chanting is healthier than sleep," Timothy told me. I wasn't so sure.

Later that day, Timothy introduced me to *The War Room,* where the Maxxon higher echelons planned their global strategy. The sliding glass door that made up one wall looked out on the Maxxon driveway. The floor was a enormous map of the world. Around this map sat the Maxxon brass. Timothy was there, of course. Instead of his usual silk leisure suit, he wore some kind of military uniform. Starkly red and white, with high black boots, it could have been a pilot's uniform on an airline gone mad. On his head, he wore a black German general's hat. Instead of a falcon on the brim, there was a clenched fist.

Besides Timothy, and Jeff, the chauffeur, there were some other people I didn't know. But there, in a place of honor at the head of the map was the guru in the beret. I didn't understand what they were doing. They put little blocks down on the various countries and then moved them around. Sometimes they would even roll a pair of dice to decide the fate of millions. It was frightening.

Then I heard the rumbling of a truck outside the large glass door. I looked up to see an eighteen wheeler pull up to the front of the house. On the side of the truck it had

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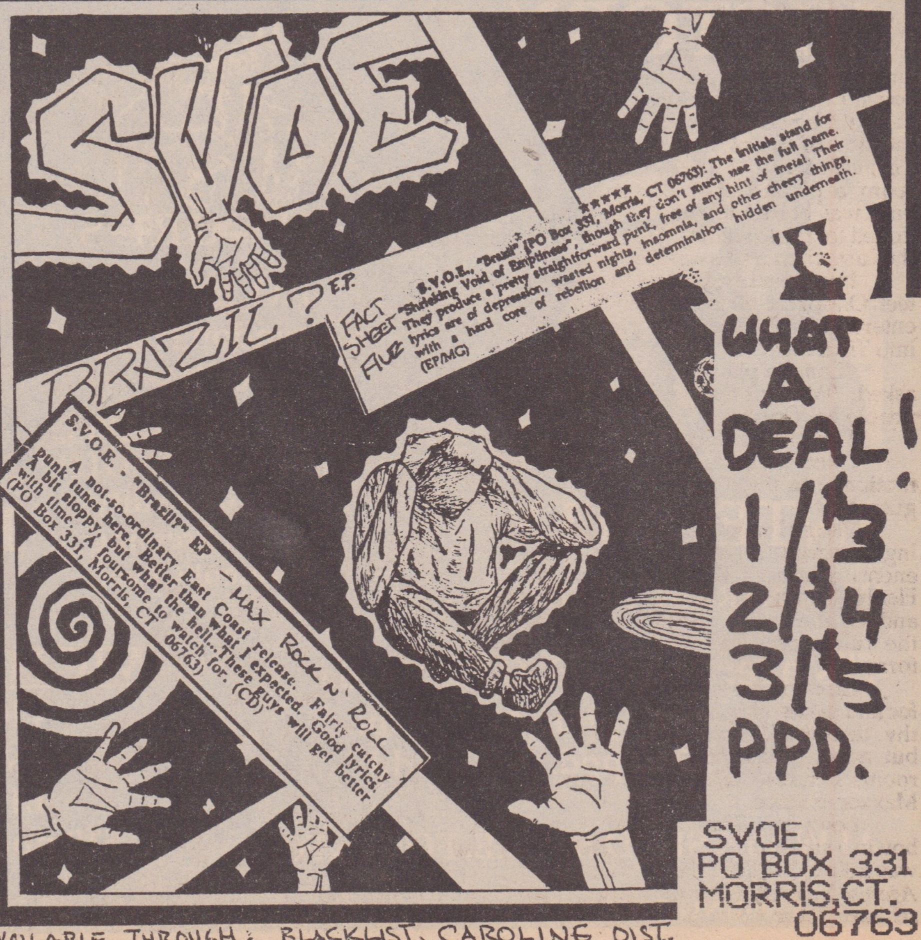

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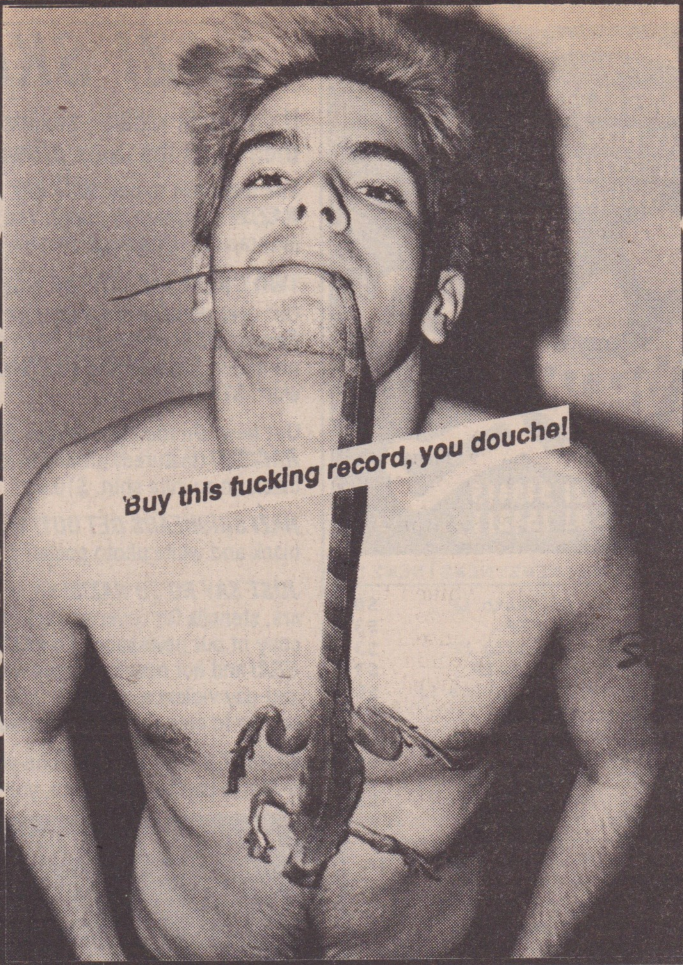

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said *Sandoz Pharmaceutlcals.* Someone had crudely crossed out the word *Sandoz* and written *Lookout* above it.

Timothy turned and saw the truck. I could feel his face redden.

"This time he's gone too far!" he screamed, jumping to his feet.

As he went to the glass door to meet the driver, the truck door opened and this skinny guy jumped down from the cab. He seemed surprised to see the boss so angry.

"Larry," yelled Timothy, as he flung open the sliding door, "you've really done it this time! A whole truckload?"

The driver smiled sheepishly. "I got a good deal," he said.

"I don't care what kind of deal you got!" yelled the ever-reddening Timothy. "What are we going to do with an entire truckload. You can't sell that much in two years — even if you do use half of it yourself! And the truck?? What are we going to do with a fucking truck?"

"It came with the deal," whined the driver. "Besides, we needed a place to keep it all. There's no room in the warehouse. That place is filled with those stupid records you made us buy. They'll sit for months! He patted the truck. What's inside this baby will *move!*"

Just then the phone rang. Timothy went back through the sliding doors to answer it. Larry followed him. I couldn't hear the other end of the conversation. During much of it, Timothy constantly glanced at the ceiling as if asking God to intervene. When he finally put the phone down, an inquiring look from Jeff brought the answer without a question.

"Yep," said Tim, "it was Ian again. Man, that boy is a major threat to my sanity. I mean he's a nice guy and all, but he just can't shut up about his dick. Thirty seconds on the phone and it's '*And that guy thought he was big, well, I showed him a thing or two. One whiff of my hunk o' salami and he went running for the door.*' I mean enough is enough!"

Jeff nodded in sympathy. "He's as bad as Biafra," said Jeff.

"Not quite," replied the Maxxon Don, "at least Ian doesn't send us a monthly groupie report divided into columns: Age, bust size, politics and orifice."

Again Jeff nodded.

The activities in *The War Room* were making me suspicious that everything at Maxxon was not what it seemed. A global conquest strategy? Selling pharmaceuticals? What else was hidden beneath that that newsprint facade?

It wasn't long before I found out. Late one night I slipped out from between Timothy and the waterbed covers. Quietly, I crept down the stairs. I stole past the little room with the continuing sounds of typing. Then I entered the computer room. After a massive search through the various diskettes, I discovered the following:

1. Cartoonist "Ace Backward" makes his living by drawing the syndicated *Blondie and Dagwood* comics. He has been blackmailed into working for Maxxon upon threat of this revelation.
2. Steve Beaumont rarely leaves his home in Cleveland, Ohio. He is employed there in an alcoholic rehabilitation center.
3. Ms. Lilly and Jennifer Blowdrier are both the same person, a male transvestite who sometimes goes under the name Ginger Coyote.
4. Mouse is an organizer for the Trotskyist "Sparticus League." Her columns are a front, actually written by Lydia Lunch. Her real writing is the entire "news" section of the magazine. Its contents are completely her personal fantasy.
5. The "inquiring photographer" is actually an undercover police officer. All the photos are mugshots of wanted criminals. Maxxon has agreed to cooperate with the police and publish these photos in exchange for their "protection."
6. All clubs and promoters listed in the "book your own tour" section are required to pay 7% of their gross receipts to Maxxon. If this payment is not received, a mysterious letter appears saying that this club or promoter is a ripoff, and urging readers not to patronize him/her.
7. Jane was forced to leave San Francisco for New York soon after her return from Nicaragua. The reason was her insistence on pronouncing that country's name as in Spanish KNEE-CAR-AHKWAH, instead of the natural English NICKERAGWA. Eventually, the town became so annoyed at the habit, they drove her out. There is no record as to whether she began to pronounce "Germany' as DOI-CHLAHNT when she came back from that country.
8. All of the records mentioned in the "collectors" articles are fake. Jeff thought it would be "humorous" to have tens of thousands of readers scurrying into record stores asking for things that did not exist. It's hard to tell from the documents on the disk, but it seems as if there were plans to actually manufacture some of the records if the demand for the fakes was high enough.
9. Letch Patrol, like the collector's records, is complete fiction. There is no such band, nor has there ever been. The whole thing was started on a dare from George Tabb in New York. Timothy bragged about his ability to make anyone believe anything. George bet him that he couldn't create an entire mythical band, complete with record and concert reviews and have people believe it. George lost the bet — along with an untold amount of money and the topmost joint of his right pinkie.

Footsteps. I had to stop there. Luckily, I shut the lights and hid in the shadows. A door rattled in the hall. I peeked out. A man I didn't recognize fumbled with the door that hid the mysterious, ever-present typing. He had a tray of food in his free hand. I got only a glimpse, as he shoved the food tray in and slammed the door shut. In the closet-sized room, I saw a young man, naked from the waist down, chained to a toilet in front of a desk. There was a typewriter on the desk — nothing else. He did not look in good shape.

As soon as things grew quiet, I ran to the little room. I opened the door. The young man looked up at me with terror in his sunken eyes.

"Don't hurt me! Please don't hurt me!" he begged. "I'll write more. I'll do Mongolia. Ethiopia. Just don't hurt me any more."

I told him I wasn't going to hurt him, but help him. When he saw that I wasn't one of them, he broke down and sobbed into my chest.

"My name is Walter," he whimpered. "I've been chained here for five years. I haven't been out of this room once during that time."

"My god!" I said, "that's inhuman! What do you do here?"

"I write the scene reports," he answered, "all of them."

I started to speak. He cut me off.

"No, it's true," he said, "it wasn't always that way, but things went wrong. Scene reporters left, or they only wrote about bands they were in. They got in fights and the fights came out on paper. It started with Gerard Cosloy, in Boston. He quit to join the editorial staff of *Mother Jones* magazine. Soon nobody wanted to write. It led to too many fights. Roger Armstrong in Japan is the only real writer we've got left. He's just an old extra from early Samurai movies that we keep for show. He's got no idea what's going on. He just runs around Japan, wiggling his saber at people. Other than that, there's only me."

His words choked as he continued his story. Walter told of being lured to the Maxxon mansion like I was — with thoughts of fame and power. Gradually he was given more and more work as he had to come up with scene reports from weirder and weirder places. As the work piled up, he felt like quitting and made his feelings known. That's when he was locked in this closet and tortured until he produced. Except for two hours of sleep a night, and a minute or two to gobble down meals, he works constantly — and has for the past five years.

I couldn't take anymore. I closed the door on the young man, gathered my clothes and went back to New York. The Maxxon crew had no idea why I left. They didn't care either. They figured I was already duped. Maybe I had been — but not anymore. By telling you all this, I know I put myself at risk. That's what life is about. Billy Martin or Sammy Beckett would've done the same.

Maxxon has agents everywhere. They know where my family lives. They can hurt. So I have one favor to ask of you, dear reader: Please, qwer, adf dff orasd sd safdf ;klj. If you don't, I probably will be killed.

Gardening with Eugene

Have you been reading lately about the death of capitalism in that popular newspaper, USA Todeath? Probably not, because the capitalist press has been spending an enormous amount of loot spreading the word that communism is dead!

Let's try to estimate the amount of cash spent on advertising during TV shows during which men and women wearing lots of makeup read clever speeches they have written. Then add up the cost of printing all the newspapers, advertising and all, salaries of everybody involved not to mention forests turned into empty fields.

Look at all the resources going into the business of spreading certain ideas.

No matter. There's always a few people who think for themselves anyway. They come to different conclusions. Take me, for example. I was educated in communism by a junior high school teacher who was actually sympathetic to Karl Marx. You could tell that something about communism appealed to him.

We were both living in a capitalist system. I know I don't know much about communism, alive or dead, but I know lots about capitalism. Incredulous as it might seem to the editors of USA Todeath, I even

COLUMNS

have some gripes. Communist propaganda harps heavily on our homeless and poverty problem. The reality can be denied. I am not going to harp on it anymore than to coerce the editors of this publication to reprint the following diatribe from Boswell's Life of Johnson:

"Where a great proportion of the people are suffered to languish in helpless misery, that country must be ill-policed and wretchedly governed; a decent provision for the poor is a true test of civilization. Gentlemen of education, he observed, were pretty much the same in all countries; the condition of the lower orders, the poor especially, was the true mark of national discrimination."

What I hate about capitalism is how ruthless it is and how our obtuse legal system is set up to protect the money hoarders, in many cases the money itself. It is so easy in our system for someone to create a brilliant idea, then have it stolen away. If they choose to they can enter the courtroom maze, where they can spend the rest of their lives if they want. Perhaps they can die embittered and shellshocked in a shack somewhere, a USA Todeath reporter by their side for the human interest feature.

We have great artists and inventors in America, and isn't it fun reading about how they have been exploited smoothly by the same old gang of crooks, or in other cases a whole new breed of scoundrels.

Musicians, artists, writers: right now, while you are being told your creations are worthless, somebody else out there is sharpening up their talons, waiting to fill their treasure chest with your guts.

A buddy in Toronto gave me a xerox of the first half of Noel Redding's unpublished autobiography, Rock and Roll Ripoff. I understand some parts of this were printed in Musician but not the real juicy stuff. I am not talking about sex, drugs, nightlife and parties. I am talking about businessmen systematically stealing the wealth accumulated by the absolutely brilliant Jimi Hendrix.

For the sidemen in the group, it was even worse. But the overall impression is just another case of a black American musician — Mr. Bluesman — making music so amazing that decades later every single note played, every tape of every concert would be a potential source of profit for capitalists.

Lawyers hold it all together with the almighty contracts, once signed, guaranteeing injustice into eternity. Often the outcomes of these covenants with $atan are unquestionably wrong yet NOTHING CAN BE DONE ABOUT IT, SO SAYS THE LAW.

No one would argue that it was Jimi Hendrix who conceived and created the (I think flabby) music on the Band of Gypsies album, yet a conniving slime named Curtis Knight gets all the money from this album because of the evil capitalist system.

Two guys think up the idea of Superman; they dream up the entire story that would incredulously become a centerpiece of American culture, worth billions and billions and trillions of dollars to the businessmen controlling the character of Superman, but nothing to the two guys. They go through the legal maze and after years of frustration finally reach some kind of settlement, really an insult. Then Superman is back in movies, Christopher Reeves is rewarded with millions of dollars for wearing a funny suit while once again the guys that thought up Superman are told sorry, THERE IS NOTHING THAT WE CAN DO BECAUSE OF THE LAWS.

An already successful independent filmmaker fighting his way through the intense business aspects of his profession comes up with a screenplay about a monster child killer who can enter people's dreams. It is submitted to and turned down by every studio, including one who later releases a film with certain similarities, including a sequence where the bad guy's fingers turn into knives.

The New Line Cinema company finally agrees to make the picture, to be entitled Nightmare on Elm Street. It turns into a hit and the monster, Freddie Krueger joins the pantheon of famous monsters, side by side with Frankenstein in the Hollywood hall of fame. Five sequels are made. Toys are mass marketed. Billions are made. But not by the guy who thought up the story and the character.

"Every art school should have a course in reading contracts," says Wes Craven, the guy who thought up Freddie and his finger knives.

It goes on and on. It's called stealing. It's a centerpiece of capitalism. I've understood over the years that the archetype communist who keeps a Stalinist system going is a rigid, cold-blooded, often sadistic personality. I'd say that the archetype capitalist is psychotic, pathological, willing and often eager to fashion an entire life and personal wealth by pilfering ideas.

They live out their little lies, hiding behind lawyers of course. It doesn't seem to bother them. There is something intrinsically cruel about the entire thing. It is unfair, dishonest and hypocritical considering the "christian" hype that comes hand in hand with capitalism, all the way to making Christ's birthday the focal point of the entire economy.

Of course you can see this just by looking at the condition of the poor, as Boswell says.

Capitalism. It might not be dead, but that doesn't make it fair.

GG ALLIN: NOBODY'S FOOL, NOBODY'S HERO, NOBODY

Well, it's all over now for GG Allin and those who knew of the volatile rocker will understand why. For a performer who built his reputation on performing acts that were not only grossly offensive but very often illegal, it was only a matter of time. Besides, rumor has it that had GG not received the one-and-a-half year sentence handed to him by a Detroit judge on Friday, Jan. 5, he was planning to "off" himself onstage this Halloween anyway. For this reason alone he seemed a more likely candidate for the loony bin. Of course I won't even attempt to interpret the charges of "assault and battery against former girlfriend," since GG made it a practice to assault almost everybody and "girlfriend" to him meant little more than an open gap, even if it was the gas tank of a Winnebago.

Even if GG didn't go out in a trumpeting bloodspill of glory like he'd apparently foreseen, his demise does in a way signify the end of an era. In a sense, GG was the only true "eighties rock" performer. It was certainly the circumstance of that era that molded him into what he was, that made his brand of rebellion viable. His whole attitude was a reaction against the superficial vanities of the the eighties where status symbols like spiked hair-dos and patent leather jackets (now worn by one out of four people) told more about a person than what he or she was actually thinking. With GG, one never had to guess what he was thinking, what he believed in, which is just another way of saying that he had conviction. And since conviction is the end result of desire and desire is the over-ruling force of art then GG's music, in the end, was a lot more valid than much of the other so called "rock and roll" released during the previous decade.

For all his faults, GG at least realized his own potential, which most people never do. He accepted the range of his limitations and set his sights not much further beyond them. Within that framework, however, he was able to invent his own private revolution which, if not as dramatic in terms of impact, really wasn't that far off from what Elvis or James Dean or Iggy did in their own less-confused, less jaded, less weary times. Meaning, I guess, that to be controversial anymore a performer really must kill himself, shit himself etc. (There you have it — the history of rock 'n' roll in a nutshell: Elvis moved his hips, but GG moved his bowels.)

What this really says something about is the culture that supports it. I think it's been well-known since the days of Alice Cooper and the like, that some day someone would sell tickets to his own suicide. Did you ever doubt for a moment that folks would line up to watch?

The sad thing is, GG didn't have to do this. A few of his early records are quite good, and considering the bulk of his output — a dozen albums and twice as many singles — plus the fact that he was constantly touring, rock 'n' roll was clearly the only thing he lived for. There's an enthusiasm to a song like the anthem "New York City Tonight" that is very real, of a wide-eyed hick kid from New Hampshire unleashed in the big city for the first time, marveling the skyline and feeling his oats, realizing that at that moment in life all he ever wanted was attainable: "Come on baby let's get goin'/ We've got lotsa things to do/ There's one thing that I know n'/ We're gonna raise hell in New York City tonight..." It's pure innocence when it comes down to it and of course innocence was the one thing the hipper-than-thou hordes of the post-punk eighties were at constant war against.

The real GG was the kid who can be heard on one of his many albums pleading to an audience in Texas: "Look, I'm a 20-year-old guy who just wants to get high or drunk before the night's over." And although I'm not condoning what he did, considering some of the horror pulled by our own government or the ignorance of people towards the plight of the less privileged or the way some people treat their kids etc., I don't think GG was all that much worse than the rest of us.

Now that GG's in jail, the cult will start, oh it will. I saw GG's homemade first album in a record store near Berklee School of Music for twenty-five bucks and almost bought it myself, but I just couldn't. I bet if I went back there it would be gone. (And I wonder, will this bring about "Free G.G." merchandising àla James Brown or "GG Is Innocent" àla Sid?)

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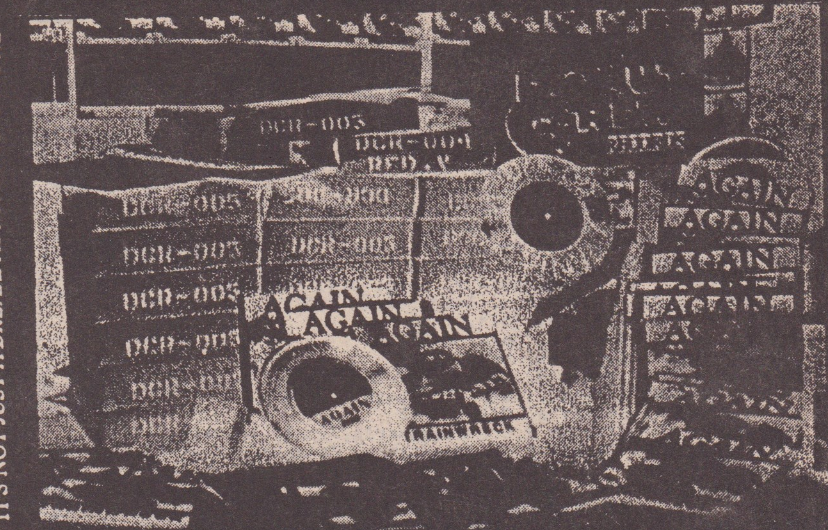

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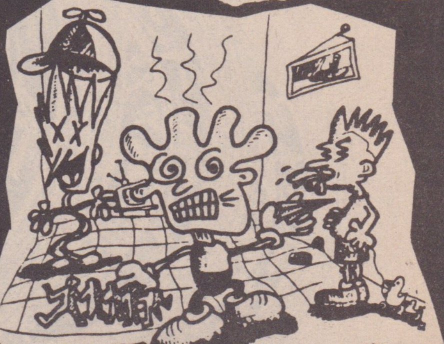

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records before they're all gone. The "Public Animal No. 1" EP, for example, is an excellent artifact, made in cahoots with three-fifths of the MC5 (Thompson, Kramer, Davis) and containing "New York City Tonight" among other usually ferocious musings. The secret of a good GG record anyway is the band behind him (and, where GG is concerned, it's better to be behind him than have him behind you), but since no one could stand to work with him for any length of time, this inevitably varies.

These days, we create heroes seemingly to destroy them. That's why the eighties will be remembered as the era of fallen idols. But you've got to hand it to GG — he didn't need the culture or the social climate to bring him down. He was quite capable of doing it on his own. Ironically, it was only after he did that he was finally afforded the notoriety he craved, although it was less this desire than a failure to curb his own vile impulses that finally got his name in the national dailies. Like Charles Manson, though, he could not be ignored forever. As such, as it comes to an end, let the legend rot.

LISA WANTS TO KNOW... "WHAT'S YOUR PROBLEM?"

To help the readers of MRR become a happier, more well adjusted audience, it seemed high time to be able to offer advice to those who want and need it. For those who do not, and don't want to read about the problems of others, you can skip this column without worrying that you might miss some important band or record info, 'cause you won't. My main goal is to give readers the option of getting advice for their problems from a totally objective point of view, which is a hard thing to get from people you know personally. That's not to say I won't give an opinion, but I'll try and be as helpful as I can. I don't claim to have any more wisdom than a fortune cookie, but shit, I like to hear people's problems, and it sure is easier giving advice and seeing situations clearly when they're not your own! So write me! Send those problems! I can't wait to hear what's wrong ya'll! Send it to Lisa c/o MRR.

Q: *I'm 16 years old and living in Oklahoma. I've been labeled anorexic/bulimic by my therapist, parents and peers. I started losing weight a year ago and am now under what I'm supposed to be at. I'm 5'8" at 110 lbs. and still feel fat. I started doing it because it was a fast way to be thin but now, physically and mentally I can't stop. The therapist isn't working at all; if anything, it's getting worse. Please send some suggestions.*

A: You obviously don't feel very good about yourself to be doing what you are. It's a good idea to be seeing a therapist (find one that really knows how to deal with eating disorders; get references from a hospital or a University medical center), but it's more important for you to start concentrating on things you like about yourself (which is what a therapist will probably tell you).

It may be hard for you to think there's anything worthwhile about yourself, but you have to. Anything you like. If you can write at all or draw, do it and concentrate on getting better at it. Start a zine or contribute to one.

It probably seems impossible to stop thinking about food and weight, but you can do it. Try and remember what you did before you became so obsessed with food and how fat you think you are. It helps to keep yourself busy as much as possible. The more time you spend doing things for yourself and others, the less time you'll have to focus on your body and food. Maybe you should get a pet — that way you'll have something else to think about when you're at home besides your body and food.

You have to realize the more you get down on yourself, the harder it's going to be for you to do something good for yourself and feel good about you.

Q: *Is it strange to feel sexual while doing mundane things? I was driving home from work with a friend of mine, listening to music and talking about nothing very sexual, and all of a sudden I couldn't concentrate on what she was saying. It drifted into the background. Then it happened. I had an orgasm. I managed not to let my friend know what was happening, but needless to say I was pretty embarrassed. I'm curious to know if this has ever happened to you or anyone you know.*

A: Nope. Never happened to me. And you're the only person to ever personally admit to me that it's happened to them. Sounds like you're a very lucky girl. Take my advice and don't question the good things in life. I'm sure a lot of people would love to know how you did it so they could do it too. Good luck with your spontaneous orgasms in the future!

It's time for our annual accounting for your reading pleasure. Those of you who are new to reading MRR may be surprised that we publish our finances, but we feel it important to make all our dealings public. If we are involved in trying to keep some aspects of our scene accountable, then we need to practice what we preach.

In 1989, MRR had a total income of $149,795.71. Here's the breakdown on that:

Ads	46,318.64
Bank interest	792.67
Misc income	679.25
Pressure Drop	1971.75
Radio syndication	2023.00
Zine & record sales	93,314.46
Live shows	2482.44
Subscriptions	2213.50

Our expenses for the same time period, totaling 149,519.61, run as such:

Bounced checks	456.50
Bank charges	151.07
Car insurance, gas, repairs	4902.32
Taxes	6852.00
Office equipment	15,068.76
Zine supplies	4399.34
Printing & production	49,664.93
Misc expenses	300.00
Utilities & other supplies	6786.04
Phone	1878.36
Postage	18,953.30
Legal & tax work	2380.00
Publicity	1000.00
Radio syndication	2662.19
Record label	13,310.65
Rent	13,750.00
Live shows	3560.00

This leaves a whopping profit of $276.10.

As always, thanks to all those who continue to support MRR through contributing your writing, ads, buying the zine, and by staying active through your zine, band, label, community activism, or show promotion. Despite the so-called "death of punk" and "death of vinyl", there continues to be as much activity as ever in the underground music scene, and we'll continue to support that in the years to come. That's it for now.

In recent weeks I have observed the turmoil and lightning changes happening in Europe and the rest of the world with a familiar feeling. A combination of hope, sadness, and I guess, despair. Despair at the endless cycle of violence that seems to accompany most social change.

The Berlin wall and the eastern European cultural revolutions taken alongside the sudden conflict in Panama have signaled the differences between what I refer to as positive people power and armed intervention.

There has arisen a marked difference in people's attitudes toward how to achieve a change for the better in their respective lands. I've seen as an observer over my lifetime, and as a citizen of this world, a lot of changes, some good, some definitely for the worse. But I always felt that no matter how bad things got, that punk rock was always a reliable and honest reflection on events and change in general. Seems however that the recent news headlines haven't had the topical response in our media and art that they would have had in, say, 1980. The filtering down of world issues and events seem not to have the same bounce effect anymore... after all, who needs to sing about Nicaragua when you've got the Devil or the PMRC to occupy your "right on" lyrics.

In 1982 when we in England who didn't back the fascist conflict with the Argentinian people found ourselves having to make a descision, you suddenly had a dozen UK bands singing about the war and writing protest songs for their times, and at first hand.

I don't know why young people bringing their new energy into the scene have found it so hard to direct it into more constructive means. I suppose that at a young age, entering the demanding and bewildering peer environment that modern punk has become is enough to occupy a person, but that doesn't instantly mean that that person can't see beyond their scene into a wider and bigger world out there. The worst and most negative aspect of our so-called scene is its unwillingness to recognize that we live in the world — a world of injustices and variety, of different cultures and beliefs, and not just a code and a club mentality that excludes life itself. We are fast approaching a new century, if we choose to turn our backs on it we will be even more desperate than in this one.

A lot of kids are growing into society's mold too quickly. Punk is as guilty as heavy

metal and rap and everything else for encouraging an atmosphere of dull uniformity and becomes a place where year after year the enlightening threads of youth culture awareness have been weaned out in favour of tried and tested formulas.

I am now 25 years old and have been plugging into this subversive, colourful existence for over half my life. In that time meeting people who inspired a growth of character in me as an individual. My involvement has also taught me that the most free people in the scene are the ones who choose to take an interest in the world and what goes on there.

Nine years ago CRASS said, "Do what you have to do to make your own future," then suddenly we found ourselves living in a country at war. Who was going to shape a future in an England that was ready to wage wars at the drop of a hat? Funny things happen in wartime and people become very weird. War really does things to people. It gives them a false sense of community pride. That nice man that's known you all your life is suddenly a hate-filled stranger who doesn't know why he hates the Argentinians but does anyway.

All kinds of crimes are committed in pursuit of a nation's war status, and a lot of lies were told as night after night our gallant square-jawed young boys carried back our sovereign territory from the vile scum. Nightly, the war was played out like a soap opera, and all the while it seemed even the most enlightened and humane of people were morally dead to me when they said things like, "It's really the only thing we could have done."

The real truth behind the war was probably more to do with the south poles rumoured oil field wealth, and also the Argentines wanting new sheep rearing land. Either way, it was pointless and indefencible from both sides.

Well, this column was going to be about Germany and the wall, but it ended up as something more personal. I can't really say if the changes in 1989 were for the good. But just like that day in 1975 when the greatest military nation pulled out of that little south east Asian country, and took the then president with it, we will only truly realise these events historically and retrospectively.

In Vietnam popular people power wasn't like in Czechoslovakia recently, but more like Romania, a war fought to free a country of its oppressors, and a violent struggle that was necessary to a desperate people forced into violence when all else failed.

So to the kids who don't remember Cyprus, Vietnam, Belfast, or who think that the Falklanders are a football team somewhere, I urge them to take notice of history. Recently history has had the ugly habit of repeating itself once again.

We are all caretakers of our planet and of future generations, and if our future is to be decided through the wishes of others, let it not be through ignorance of the past that we choose to play "follow the leader."

There was an article in PEOPLE Magazine a few months back that kinda shocked me. It was in their "Crime" section. Headline: AVENGING YEARS OF SEXUAL ABUSE, TWINS TAKE THEIR ADOPTIVE FATHER TO COURT. Anyone who was part of the San Francisco punk scene circa 1982 would immediately recognize the twins. They were conspicuously present at just about every punk show at that time, bopping from gig to gig at the On Broadway and the Elite Club and all the other decaying freak show palaces of that forever-bygone era. I have distinct memories of the twins and their gang of mohawked punkettes gossiping and giggling from scene to scene. On the surface they seemed like your typical modern girls on the go, flirting with the boys, out looking to drum up some teenage excitement.

But, as usual with these things, there was more going on under the surface than seemed at first apparent...

I felt connected to the twins for a very personal reason. Back in '82 the punk scene was really taking off, so I decided to publish my own tabloid to capture and document some of that excitement. Called the paper TWISTED IMAGE. Been cranking it out ever since. And the first feature I did was an interview with these punk kids who had just started hanging out up on Telegraph Avenue. It's hard to remember today just how shocking those kids looked back then. Believe me, heads turned when those kids congregated on the corner— girls with shaved heads and mohawks, ripped-up shirts and violent slashes of make-up—crazy! It seemed like we were being invaded by a cross between THE NIGHT OF THE LIVING DEAD zombies and THE CHILDREN OF THE DAMNED.

Anyway, the girls were always hanging out in front of Universal Records. They all had a crush on one of the cashiers, this Sid Vicious clone named (along with several other punks) Rob Noxious, who lurched around the Avenue acting drunk and fucked-up, and sang in one of the premier East Bay punk bands (with fake English accent, naturally), Intensified Chaos. Rob had the punk look down solid: black leather jacket, shirtless, with chains around the neck, bullet belt, and thick, black spiked hair. Last I heard ole Rob had gotten a job at a trendy clothes store and was all duded up like a fashion fop (hence the new nickname "Boy Rob"), but that's another story.

I took a bunch of photos of the girls hanging out and published a poem by this little punkette from England. Lines like: *I live within this society/ Being who I want to be/ The same harassment every day/ Just for dressing my own way/ I'll show them all, I'll make them pay.*

At the time, me and my friends used to joke about that: "Ain't that cute and precocious, the girls waxing indignant about the horrible tragedy of Mom and Dad hassling them about their green hair." Somehow, today it doesn't seem quite as funny. You see, there was always this public perception amongst a lot of people that the rebellious, pissed-off punks were nothing but a bunch of spoiled, ever-indulgent brats. Not so, chump. Most of 'em had damn good REASONS for being pissed. Listen up.

According to the PEOPLE Magazine article, when the twins were five they were discovered by the police living in an abandoned building in Oakland, "malnourished, filthy, and lice-ridden." Both parents were drug addicts. At seven they were adopted by this respected professor at UC Berkeley. Can you imagine a more impressive symbol of all that's supposedly good in this society? The Professor—teacher of values, pillar of society. Only this fuckhead was raping and sexually abusing those kids practically from the moment they set foot in his house until the day I met them hanging out on Tele!

Some of the more politically-involved of the punk intelligentsia may disagree with this assessment (they see "Punk" as primarily a social movement for positive political change), but I've always felt Punk was basically about anger and feelings of being victimized. That's what drew most of us to Punk in the first place (aside from the Fashion Fops like Boy Rob who dropped the punk pose the second it became passe and hopped aboard the Next Big Trend).

As I sit here reading the yellowing pages of TWISTED IMAGE #1, I can't help thinking those twins somehow symbolized what the whole crazy punk movement was all about. I remember shuddering when the English punkette proudly showed me all the self-inflicted razor blade scars on her arms. That was the pain on the surface. But there was a deeper pain underneath the scars and the mohawk that cut right to the heart of life in the Nuclear '80s.

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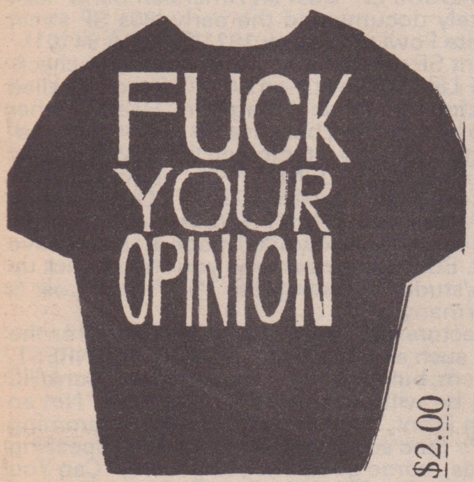

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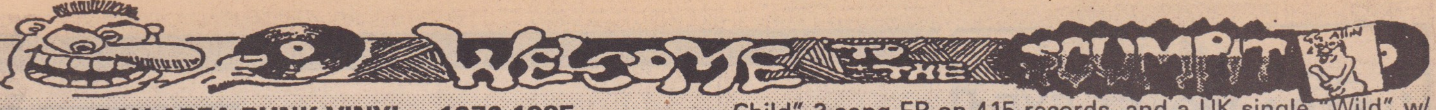

BAY AREA PUNK VINYL: 1976-1985

When one thinks of the meccas of punk music there are certain "scenes" that come to mind: Los Angeles, New York and San Francisco. The early NY scene was well-documented by Sire who put out LPs by all the major NY bands like Richard Hell, the Dead Boys, Ramones, etc. Likewise the early LA scene had Slash as well as a whole score of independent labels such as Dangerhouse, Upsetter, Happy Squid, Playgems and many others. But what about San Francisco? Many of the best early bands like the Dils, Avengers and Negative Trend tragically only put out 1 or 2 singles, leaving their legacy of songs only to the memory of those fortunate enough to be there. In later years there was more vinyl due to the formation of labels such as Subterranean and Alternative Tentacles as well as the proliferation of many "garage" labels. (Note: Actually there was a lot of vinyl put out by indie labels in the late '70s but a majority were by SF "new wave" bands such as SVT, Pearl Harbor and the Explosions, The Contractions, the Readymades, Units etc. which were considered "punk" in '77-'79.) During the famous early '80s hardcore period of S.F. that consisted of many then-immigrant (mostly from Texas) bands, there was not an over-abundance of records. And while this scene seemed to be documented, many of those records came out while many of the immigrant bands were still in their home state (the three famous examples are DRI, DICKS and MDC). Of course there still were a lot of records released compared to most of the smaller scenes, but a lot of bands did not put out any vinyl. To show what did come out, here is a as-complete-as-possible history/discography that concentrates on the, of course, rare ones.

Where to start? Well supposedly, the first SF vinyl is the 1st CRIME 45 "Hotwire My Heart/Baby You're so Repulsive," which came out the same year as the Ramones 1st LP: 1976. Of course the two most famous late '70s punk releases are by the leading bands of that time, the oft-mentioned AVENGERS 7" EP and the great 2nd DILS release "198 Seconds of the DILS" (the DILS were originally from So. Cal.). Both were curiously enough on a LA label, Dangerhouse. Both the above mentioned 45s were released in 1977 along with the great and very rare NEGATIVE TREND 4 song 7", and the 2nd CRIME 45 "Murder By Guitar/Frustration" (the version with a pic sleeve is rumored to 200 made).

All of the aforementioned records are probably the most popular records in collecting terms, but there are quite a few obscurities from that period that should be sought out. Some of my personal favorites are the fantastic 1st VKTMS 4 song EP. A very rare single on the one-shot Emergency Room Records, this 4 song EP has the VKTMS at their musical best. They have what I like best on a punk record: great female vocals, loud brash guitars and a truly "punk" attitude (not to mention the excellent recording). They later put out another single "100% White Girl/No Long Goodbyes" in 1980 on the largest and most prolific of the early SF indies 415 Records, not to mention a cut on the S.F. Underground Vol. 1, "The Ballad of Pincushion Smith." Certainly even more obscure are the SEIZURE and MAGGOTS 45s both put out in 1978 and 1979, respectively. The MAGGOTS EP called "A Battered Tammy Wynette Relives the Macabre Abduction that Nearly Killed Her..." is a very mysterious release. According to the sleeve (all are hand numbered) there are only 400 pressed, but I think it is an item for the extreme collector only, for it is only musically mediocre. Even their female vocals (which usually is a sure plus in my book) didn't do much for me. The SEIZURE 45, on the other hand, should be a item in everybody's collection. A very low profile band, they only released this one 45 on their own Regressive records. Both songs, "Cutie's Wrong Now" and the flip "Frontline," are good solid early '70s style punk, and don't worry if you find one (if you can -- there's probably not more than 500 pressed) without a pic sleeve because none of 'em came with 'em anyway. MARY MONDAY, SF's "Queen of Punk," put out a great single on her own Malicious Productions featuring the songs "I Gave my Punk Jacket to Richie/Popgun" -- it's pretty hard to find but worth it. One last minute addition to the obscurities list is the 45 by THE DOGS. THE DOGS were a Chicago transplant, a three piece who recorded (live at the Mabuhay Gardens!) and released their 2nd 45 "Slash Your Face/Fed up/Are You a Boy or Are You a Girl" while based in SF. The Dogs also have a 45 from when they were based in Chicago, "John Rock/Younger Point of View" on Dynamic Records in 1976.

Some of the major SF bands were quite prolific when it came to putting out vinyl. One of the bigger bands around, The NUNS for instance, put out two 45s: the famous "Suicide Child" 3 song EP on 415 records, and a UK single "Wild" w/ "Suicide Child" on Butt/Poshboy records released in 1980. Later on the NUNS put out 2 singles, "The Beat/Media Control" and the live single "WWIII/Cock in My Pocket," without blond bombshell Jennifer Miro, both of which were on the NY-based Roscoe records. SF junkie punks, The OFFS put out 3 singles—one on their own label, one on 415 Records and one on Max's Kansas City. An LP titled "The Offs 1st LP" came out posthumously on CD in ???? and unless you have very eclectic tastes you probably won't care to much for them. Bomp protegees the ZEROS put out 3 great singles, 2 on Bomp "Wild Weekend/Beat Your Heart Out," "Wimp/Don't Push Me Around" and "They Say That (Everything's Alright)/Getting Nowhere Fast" on the LA-based Test Tube records. The Zeros also appear on the "Best of Bomp" collection. S.F.'s MUTANTS have to their name a 3 song 7" EP with "The MUTANTS" screenprinted on the sleeve, which came out on 415, and a disappointing LP "Fun Terminal" that came out on Quality in 1982. A related release is the SNUKY TATE "Who Cares?" EP that came out in 1979 on Blackmouth Records. Snuky was a black punk who put out this raw release backed by a couple of the Mutants. And finally, the SLEEPERS put out 2 singles on Search and Destroy label. None of the above records (that is The NUNS, OFFS, ZEROS, MUTANTS and SLEEPERS) should give you any trouble in acquiring them -- in fact they are somewhat common, esp. in the Bay Area (as they should be!) and shouldn't be at all very expensive. I'd say $20 tops for any of the above would be a fair price, and in some cases, (like the OFFS) $20 would be a ripoff.

In the '80s with the starting of prolific indie labels like Subterranean and Alternative Tentacles, there was a dramatic increase in SF vinyl. Subterranean in particular was particularly instrumental in releasing records by indigenous SF bands, like FLIPPER, CODE OF HONOR, THE TOOLS, SICK PLEASURE and even experimental or avant garde "bands" such as CHROME, Z'EV, etc (write Subterranean for their great catalog). And even though there are no real "rarities" on those two labels, their contribution cannot be ignored. For some reason a lot of people are not interested in collecting early '80s SF punk, and even though there is not much, most of it is worth having. On this note, along with Subterranean, another label, Fowl Records, was a crucial documentor of the eclectic diversity of SF's music scene. With classic releases such as the FUCK-UPs "FU 82" 6 song 7" (3 pressings), SF's URBAN ASSAULT 4 song 7" (1000 made), the VERBAL ABUSE LP "Just an American Band" (924 made), Fowl accurately documented the early-'80s SF street level punk scene (write Fowl at PO Box 1821/S.F., CA 94101).

Other out of print SF records that I think are worth checking out include the SF LEWD's fine LP on LA's ICI Records called "American Wino," the VS single "Magnetic Heart/Leather Complex," which are both related because VS, an all girl band, features Olga de Volga later who later joined the LEWD. In fact "Magnetic Heart" is also on the LEWD LP. My highest recommendation goes out to the excellent IMPATIENT YOUTH 6 song 7". Originally from Vallejo, IMPATIENT YOUTH have an great melodic sound and since there's only 1000 made, if I didn't have it I'd be looking for it. But in the meantime you should pick up the posthumous live/studio (including the 7") LP from Lost & Found records in Germany.

I think most collectors of HC are pretty well-oriented on the later hardcore bands such as CRUCIFIX, and SOCIAL UNREST, so I won't mention them, but to get a great overview of punk/HC 1982 nobody should be without the MRR double LP "Not so Quiet on the Western Front," which features deprogramming by 47 of the Bay Area's (and surrounding areas) best. Speaking of compilation records, some good ones to get are, "Can You Hear Me? Music from the Deaf Club," a live LP chronicling one of the most underground clubs around (Walking Dead, 1980) both "SF Underground" singles, which feature the "street-level" 1980 punk scene bands like the Undead, Lewd and Spikes (Subterranean), and of course the well-known "Rat Music For Rat People Vol. 1," which features some live cuts by some of the more popular SF acts ('77-'81).

Today the East Bay scene is far more alive than SF, and fortunately, it is well-chronicled by Lookout records. Even the MRR "Turn it Around" comp. is out of print and headed for that second-hand market place. Remember, it might be around today, but in a few years it'll cost you an arm and a leg.

For more detailed information on the SF scene read "Hardcore, California" by Peter Belisito, "X-Capees" by F-Stop Fitzgerald, "Streetart" by Belsito/Davis/Kester, and "Loud 3D" by Robert/Kulakofsky/Arredondo. All should be available at bookstores or by mailorder from Last Gasp, SF.

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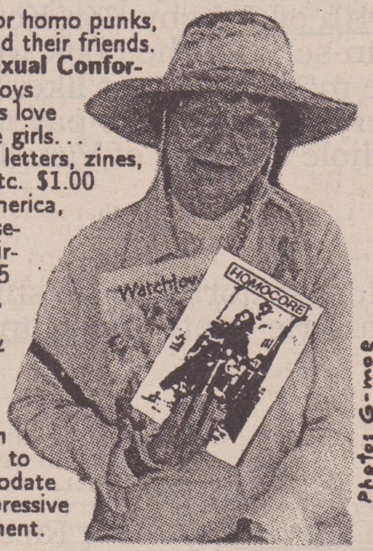

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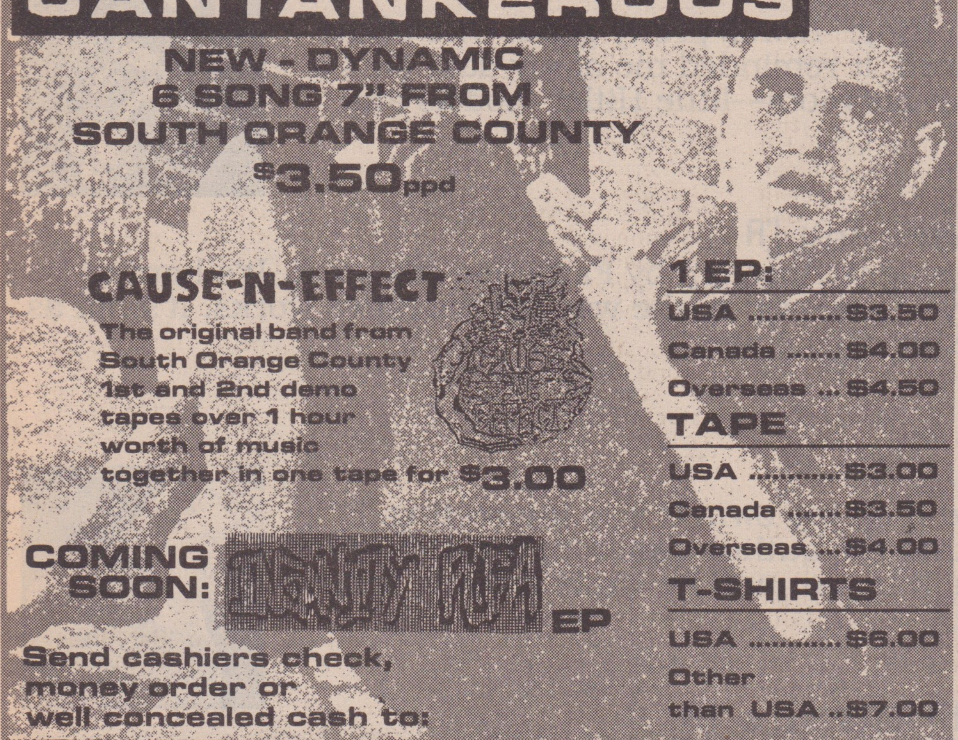

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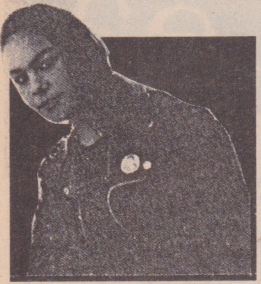
WHATS THE SCOOP?

By Alisa Schulman

This month's question: **What is the last book you've read?**

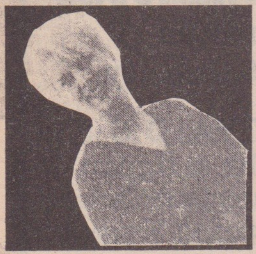


Alaric, age 14, Berkeley, CA
"Born on the 4th of July by Ron Kovic. I read it because it was assigned to me in school. The book was really good, it was really personal. But the movie was just like, 'Tom Cruise is such a wonderful actor...' so everyone's going to pay money to come see it. The movie was more a whole account of Viet Nam, it wasn't as personal as the book was."

Dan, age 26, Berkeley, CA
"The Big Knockover, a collection of stories by Dashiell Hammet. It was great, he's really wonderful. He wrote The Thin Man and The Maltese Falcon."

Denise, age 17, Oakland, CA
"Queen of the Damned by Anne Rice. It was allright, but I liked LeStat better. I've read all of them, and this one just wasn't the same. It seemed like a different writer."

Janellitals, Pinole, CA
"Different Seasons by Stephen King. It was pretty good. One of the stories was about Nazis and stuff, it reminded me of my dad. He's a big Nazi and has all this shit in his room—little Hitler models and stuff..."



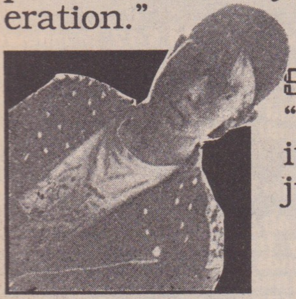
Jill, age 24, Berkeley, CA
"I'm reading Absalom, Absalom by Faulkner. It's great. It's hard at first, but once you get used to the way his narrative works, it's not as bad. It's a little bit convoluted."

Graye, age 15, Moraga, CA
"1984 by George Orwell. I read it on my own, it was interesting. I liked it a lot. I liked the fact that the author was from the 1950s and he didn't even know about nuclear war, and he wrote it being futuristic. It was a lot to think about."

Holly, age 15, El Sobrante, CA
"To Kill a Mockingbird. I don't like reading books but we had to read it in school. I could kind of relate to it, because it was a time of innocence for the little girl. I wouldn't have read it if I didn't have to, actually."

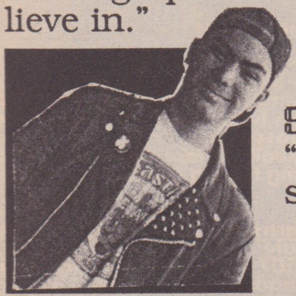
WHATS THE SCOOP?

Scott Rogers, Sacramento, CA
"Cutting Loose. It's a self-help book about how to cut loose from your parents and understand what makes them tick, and all the stereotypical parental problems. It helped me to understand my parents and why problems are passed on from generation to generation."



Scooby Doo, age 15, Walnut Creek, CA
"Encyclopedia of Witchcraft and Demonology. I got it as a bookstore in Walnut Creek. *(Are you interested in that?)* No, I just read it because I had to. *(Why?)* I don't know."

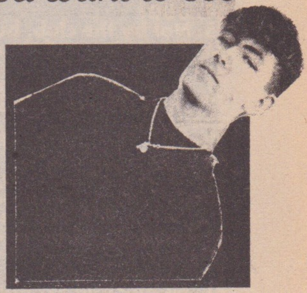
Jim Pitts, age 21, Berkeley, CA
"Diet for a New America by John Robbins. It's basically about how by not being vegetarians we're destroying the environment around us and destroying our planet. I'm already a vegetarian, I was just reading up because it's good to keep informed on things you believe in."



Slugish Neroisha, age 15, Pleasant Hill, CA
"I haven't read a book that I can remember. Just my math book in school. *(What do you do instead?)* Get fucked up."

Mark Pinkos, age 17, Concord, CA
"In my English class, I read Oedipus. It was about this guy who kills his dad and sleeps with his mom, it's by Socrates. *(What did you get from it?)* That man is but one with the universe and he can't escape his fate."

Teresa Royce, age 14, San Ramon, CA
"Gone With the Wind. It sucked! It was so long. *(Do you want to see the movie?)* No—a 6-hour movie, I don't think so!"



Cody, age 16, Pacheco, CA
"I haven't read any. *(What do you do instead?)* I skate."

Jamey Billig, age 20, Santa Barbara, CA
"Islands in the Stream by Ernest Hemmingway. It's standard Hemmingway, all the characters are super-macho, and it's really boring, but it has a great title considering it was set in the Carribean, and the islands go with the theme of alienation... It could have been good, but it was rotten. I should stick to the Russian authors, they're my favorites."

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1. The Core
2. W. Locust St, Enola, PA 17025
3. (717) 732-9923 (leave message)
4. 500, maybe more
5. Lodging yes, food maybe, great company!
6. Usually percentage, negotiable

1. Syracuse Productions
2. 410 Wescott St., Syracuse, NY 13210
3. All (315) 423-9257, D.J.; 474-4684, Jenn; 652-3417, Mike; 457-7815, Matt
4. 200-400 people
5. Lodging always, food usually
6. Average 100-150. Out-of-town bands always get paid. Price depends upon how well-known the band is and what is asked for. Jenn will put up bands coming thru that need a place to stay even if they don't play here.

1. AK 47
2. Kiefernstr. 23, 4000 Düsseldorf 1
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6. Bands share entrance fee (always $3)

1. Noisy Concept Productions
2. Mike Thain, 621 Bassett Rd, Bay Village, Ohio 44140
3. After 3:30 p.m., Mike (216) 871-4354
4. Large skateboard park (indoors) holds any # of people (up to 1,500 I guess). Saturday nights only!
5. Possible lodging
6. No guarantee. $3 of $6 door, pays sound and band (and me). Sound is $150 unless band has a P.A. After that I take 20% for costs and bands get the rest.

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1. Gilman St.
2. PO Box 1058, Berkeley, Ca 94701
3. 415-524-8180 best time to call is 6-9 Sun-Thrus
4. 300+
5. Not by the club, but maybe by one of us.
6. Percentage of door only

1. Poach Productions
2. Jason McGill, PO Box 23, S.Gardiner, ME 04359
3. 207-582-2002 (after 2:30 pm EST)
4. 500 people
5. Food and lodging, probable
6. Usually percentage of door. All profits go to bands (unless it's a benefit show, with percentages based on individual need of money.

1. Numbskull Productions
2. 60 miles north of L.A., near Santa Barbara. Write c/o Eddy, 2490 Deerfield Ct, Camarillo, CA 93010.
3. 805-987-2076 or 801-373-5066
4. 200 capacity, though am in process of finding a larger hall
5. No, but there is a great Mexican restaurant and motel across the street
6. % of door, guarantees negotiable.

1. Hope Productions
2. Niall, 31 Hazel Road, Donnycarney Dublin 9, Ireland
3. Niall 318809, Patrick 426910
4. Various venues, capacity 200, 400, 700
5. Food, lodging and hospitality no problem
6. All money made goes to bands unless it's unusually large—then we keep a bit for future gigs. Strictly non rip-off. Please come to Ireland as part of your European tours

1. Scott Snot and Dead End Productions
2. 3253 Hillcrest Dr, Apt 214, San Antonio, TX 78201
3. Scott 512-523-0639, Raul 512-736-0728
4. We will find some place (150-300)
5. Veg gourmets, junk food, beer and my unvacuumed floor
6. Either door percentage or guarantee

1. Snapperhead Productions
2. PO Box 262, Exton, PA 19341
3. (215) 524-9133, Brian
4. Up to 550-600
5. Lodging at Baade estate and food if needed
6. Payment usually % of door or guarantees if reasonable

1/ 12x12 Productions
2. 2431 Elsmere Ave, Dayton, OH 45406
3. 513-278-2801, ask for kenn
4. Building Lounge, re-opens March '90, capacity 400, all-ages matinees on Sunday
5. Food & lodging usually provided
6. Reasonable guarantees vs points. Bands get all after expenses

1. Fear Of Shame
2. Ross, 228 W Prospect Ave, State College, PA
3. 814-237-7275
4. 300+
5. Friendly place and friendly veggie eats
6. I am mostly doing benefits but I feel it's important to pay people. We want bands with lots of energy that have lots to say in ways other than just music. We would prefer caring, political type bands, but just so long as ya'll care it's all right. I am not interested in doing contracts because I am a humble, trustworthy person. We can basically expect 100 people at $5 a head

1. Grange Productions
2. 340 McGinnies Hall, SUNY Fredonia, Fredonia, NY 14063
3. Charlie (716)673-2606, Eric (716)673-4381, Jeremy (716)673-1108
4. 300 Capacity
5. Lodging and food available
6. Bands share door after small overhead

1. Fletch Neeley - Live Sounds
2. 334 E.Yampa, Colorado Springs, CO 80903
3. Fletch (719)635-1719, Promita (719)473-0520
4. 150+ capacity
5. Alternative beverages & beer, fresh food from the fridge and 3 comfy sofas and floor space.
6. Either guarantees or percentages are workable

1. Grange Productions
2. 340 Magnolia Hall, SUNY Fredonia, Fredonia, NY 14063
3. Charlie 716-673-2606, Eric 716-673-4381, Jeremy 716-673-1108
4. 300 capacity
5. Lodging and food available
6. Bands share door after small overhead

1. Flex/Dread Mountain Productions
2. Arndtstr 51, 1120 Vienna, Austria
3. Tom 01143-222-9619555 Or Gerald 01143-222-4217695 or Susi 01143-222-9369462
4. Two halls, one is 150-200, the other is 1000+
5. We will provide food, lodging and fellowship
6. Let's talk about it, door prices mostly $4, up to $7

1. Las Vegas Alternative Co-op
2. 556 N Eastern, suite D-153, Las Vegas, NV 89101
3. Karen 702-382-5636
4. 300 people
5. Housing and meals possdible
6. $150 guarantee (non-profit oreganization), and percentages possible. Good scene for high energy bands (no racists)

1. Erosion
2. Mark Hillstrom, 2134 S 12, Manitowoc, WI 54220
3. 414-684-7404
4. Halls vary
5. Lodging and food are available
6. Band gets all after expenses

1. R.O.F.
2. Kempische Stwg 30, 3500 Hasselt, Belgium.
3. 011/27 40 55 after 20.00 (ask for Stel)
4. Capacity; from 300 to 2000 depending on which bands
5. Lodging and/or food (if necessary veg.) food if necessary
6. We pay fair guarantees (they include expenses for the bands) plus we supply a fair amount of drinks.

1. Scum Productions
2. Larry Weaver, 3610 Maple St, Erie, PA 16508
3. 814-864-4136
4. Only until end of May
5. Lodging
6. Percentage of door

1. Noisy Concept Productions
2. Mike 216-871-4354
3. 621 Bassett Rd, Bay Village, OH 44140
4. Big enough hall, downtown Cleveland
5. Lodging possible
6. Bands usually share half the door. If you're looking for big guarantees, go elsewhere

1. God's Parasite Productions and Megaconglomerate
2. Rusty, 13507-109 Street, Edmonton, Alta T5E 4Y6, Canada
3. 403-475-3798 between 9-11PM (MST)
4. 200-275 people
5. Both
6. The band will receive 50-65% of the door

1. Backstage at the Library
2. James, 2209 Lake Ave, Knoxville, TN 37916
3. 615-522-0741 weekdays
4. 100-150 people
5. Lodging and veggie meals if needed
6. % of door after expenses

1. Heartcore Productions
2. Debmutant c/o Wort f.m., 118 S. Bedford St., Madison, WI 53703
3. 608-255-8764 or 258-1547
4. Only all ages space in town. 150 people and access to a larger place, 350+ people. 150-people place available only on Sundays.
5. Will find some food and someone's floor if you want, beer if we like you!
6. Usually $3-5 a head, give opening bands all money after expenses. Also have an f.m. show you can be on for exposure, interviews, etc. Madison is a great city with cool people who appreciate music!

If you havent sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing, as a new list will be created each issue. A listing may be removed if enough bands write in with a complaint.

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MRR NEWS

NICARAGUA: END OF REVOLUTION?
See page 2

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

WKND Busted!

by Andrew Yoder

On February 7, 1990, the nationally-heard pirate radio station, WKND was caught by federal agents in Pittsburgh, PA. The main operator, The Radio Animal, had been testing his stand-by 1620 AM transmitter for several hours that night and the evening before. The FCC agents were in Pittsburgh inspecting interference at the airport (unrelated to WKND) when alerted to the broadcasts from the FCC regional monitoring station.

WKND, regularly hosted by the Radio Animal, Big Ed and/or Spike, played a variety of music from disco to speedcore on AM-1620 and Shortwave-6240. Although the station operated with low power on both frequencies, it was heard across the entire Eastern half of the continent.

"I heard a knock on the window, so I went to the door and an FCC agent identified himself," said Radio Animal. "I let him in with the transmitter still running and then I gave him a tour of the operation."

After the second FCC agent located the station, Radio Animal was questioned, they discussed the station briefly, and photographed the studio. "They didn't seem to know much about electronics because they kept asking which was the transmitter, which was the modulator, etc," said Radio Animal. "I guess part of it was that I built most everything myself and that may have made it harder to identify."

WKND decided to officially close operations rather than challenge the FCC and face a possible $1,000-2,000 fine (the standard punishment for a repeated unlicensed broadcasting offense). "I love radio, so I plan to get into commercial broadcasting, so I can keep on doing it," said Radio Animal. "But right now my biggest concern is whether or not they're going to fine me."

If you would like to write to Radio Animal and wish him luck or whatever, write c/o PO Box 628, Slanesville, WV 25444. Be sure to enclose one 25¢ stamp for forwarding or three 25¢ stamps if you would like a reply from him.

PUTTING TOGETHER THE PAN AM PUZZLE

By Carl LeVan
George Washington University

On December 18, 1988, Pan Am flight 103 crashed in Lockerbie, Scotland. The plane was flying from Frankfurt to London then on to New York. Immediately, a terrorist bombing was suspected and the public learned of warnings well in advance.

The Players

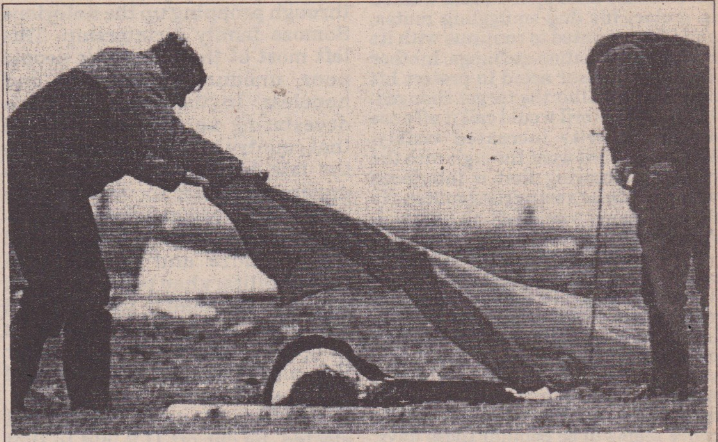
In October 1988, West German foreign intelligence (BND) and federal police (BKA) raided about a dozen apartments in six German states. The locations were linked to the Popular Front for the Liberation of Palestine, an anti-PLO organization. In Neuss, a man named Marwan Khressat was among the arrested.

The raids were the climax of "Operation Autumn Leaves" in which West German intelligence and counter-intelligence put a Palestinean, Hafez Dalkamoni, under total surveillance. Dalkamoni was well known to Israeli intelligence, who tipped off the German authorities of his travel plans. Dalkamoni had spent ten years in prison for trying to blow up a power station. A man named Ahmed Jibril negotiated his release (more on him later). During the raids, police discovered a Toshiba radio containing explosives rigged by a barometer in Dalkamoni and Khreesat's car. Such bombs are used to detonate at specified altitudes. A similar bomb was uncovered in Frankfurt, and two more radio bombs were uncovered in April '89 in Neuss at a store owned by one of Dalkamoni's relatives.

Shortly after the October raids, the West German publication Stern indentified Khreesat as an informant for German intelligence. If, indeed, he was working for German intelligence, the raids would have blown his cover. The New York Times referred to him as an agent working for Jordanian intelligence. He is a known expert on barometric explosives. While he was in detention he made a phone call to what police suspect was Jordanian intelligence. These assertions have repeatedly been used to explain Khreesat's prompt release. He is now suspected of being a triple agent, siding ultimately with the terrorists.

The Warnings

About three weeks prior to the crash, Israeli intelligence (Mossad) warned the CIA and BKA that terrorists planned to strike a U.S. airline. About a week later, the American embassy in Finland received an anonymous tip and issued warnings to embassies, airlines and airports. Pan Am admits it recieved three warnings. The U.S. Federal Aviation Administration warned specifically to watch for Toshiba radios, since at least one other Toshiba bomb was uncovered by the



raids in October. The Germans have argued, however, that there is no evidence connecting the raids with the Pan Am bomb.

About December 18, Abu Nidal (AKA the "world's most wanted terrorist") and Monzer Al-Kassar told BKA a bomb would be placed on a Franfurt-London-New York flight. Two to three days before the crash, BKA told a unit called CIA-1 of plans to bomb a Pan Am flight. Within 24 hours of Pan Am flight 103, an undercover Mossad agent told BKA of the exact flight to be hit. BKA told CIA-1 what it knew and requested instructions. CIA-1 did not reply (CIA-1 received its orders from the Washington area, but could be autonomous from the CIA).

How the Bomb got on Flight 103

The most popular theory at first explaining how the bomb bypassed airport security is that it was handed to an unwitting passenger. One possibility is Khalid Jafar, who has no previous record of terrorism. Descriptions of him range from being a Lebanese-American student to a Turkish courier. Other possible carriers of the bomb are two American women who had been in Vienna. This theory was destined for a short life when The Economist backed it up by explaining "women aged 18-25 are prone to granting favors, such as taking parcels on to an aircraft." Also four U.S. military mail pouches got on the plane uninspected. These bags have been the subject of little investigation, since they were supposedly dropped off in London - before the bomb went off.

The baggage list shows that an unaccompanied bag was transferred from a flight originating in Malta. Up to that point, investigators believed that the bomb was loaded on in Frankfurt. BKA taped the luggage area but in yet another fumble, lost it. However, CIA-1 has a copy in the U. S.

Bits of clothing that investigators believe was in the suitcase with the bomb have been traced to a factory in Malta. If this brown suitcase was loaded in Frankfurt, it could have been switched by the baggage loader after Jafar's passed security.

Why?

The most obvious motive for the bombing is revenge for the U.S. shooting down of an Iranian jet that killed 290 people. Jibril, still a prime suspect, thinks it could be Israel trying to throw off PLO peace initatives. Mossad thinks an Israeli handball team might have been the target. On board the plane was a United Nations Namibia commissioner and three U.S. State Department employees -two of whom were serving in Beirut. NBC reported on December 24, 1988 that the CIA's Beirut station chief was on board. The person they had in mind was Major Charles McKee, the head of a special CIA team. According to a report released by Representative James Traficant, there were at least five CIA Beiru team members on board, possibly eight.

Traficant's report revealed some startling information about McKee's team. The team had learned that some CIA unit (probably CIA-1) was protecting Al-Kassar's drug smuggling routes from Frankfurt Airport to the United States in return for information on hostages. Al-Kassar also had support for arms trade and "terrorism support activities." He learned of McKee's investigation of him; disgruntled, he told CIA-1. The Beirut team told CIA headquarters what they had uncovered and received no reply. The angry team planned a return to the U.S. to take the information to CIA headquarters. This unannounced return was in violation of CIA regulations.

The team carried with it photographs of hostage locations. They

Continued Page 2 Col 1

PAN AM from Page 1 Col 4

planned to go public with the drugs/arms smuggling information if the CIA headquarters was unresponsive. The photographs never made it back and the FBI told McKee's wife that his luggage was being destroyed to protect national interest. Also, soon after the crash, a helicopter landed near Lockerbie and CIA agents recovred a suitcase. This suitcase must have been McKee's if it was that important.

Why would Al-Kassar and Abu Nidal warn the authorities? Traficant's report states that the original target was American Airlines. When the target became Pan Am, Al-Kassar wanted to protect his dug smuggling routes, and CIA-1 wanted to continue with its hostage information exchange. In other words, Al-Kassar acted to protect his own interest after the target changed. He thought Jibril would call it off once airport security increased visibly. However, Jibril went through with the bombing, knowing that it interfered with Al-Kassar's smuggling routes. He figured blame would fall on his rival, Abu Nidal.

Former CIA officer and co-author of The CIA and the Cult of Intelligence Victor Marchetti is conducting an investigation. Jibril continues to deny involvement. From the scattered fragments of truth, the public can blame some "mad-dog Arab terrorist, " Pan Am (for not taking better precautions), or the CIA. Blaming German intelligence seems to be popular these days. One thing is evident, however: the public has been denied a complete picture of this tragedy. This could stem from politcal decisions of newspaper editors, or from an effective cover-up job. Whatever the case, many involved parties find comfort in an uninformed public.

NICARAGUA ELECTION RESULTS?

By Tim Yo

Does the recent election of the U.S.-backed "U.N.O." coalition mean the end of the Nicaraguan revolution and a rejection of the Sandinistas by the voters there? By my thinking, an emphatic no!

Why not? First, some history. For over 40 years, the U.S. has maintained control of Nicaragua through both Marine Corps invasion and through propping up the notorious Somoza family dictatorship. This left most of that country's people poor, uneducated, hungry, and hopeless. In the early 1970's, a devestating earthquake reduced that country further into rubble. In the late 1970's, after fighting an underground war for 18 years, the Sandinistas emerged as a true fighting force and won a bloody civil war. Somoza and his National Guard military had to flee to Miami and left the country in ruin—and left with the national treasury as well, in the fine tradition of other U.S. allies, Ferdinand Marcos and the Shah of Iran.

When Ronald Reagan got elected, he cut off U.S. aid to that impoverished country, and began financing a war against its people for their audacity of wanting independence from American control. He mined their harbors and tried to kill social workers through covert CIA actions. He began an economic blockade, threatening a cut-off of American aid to any country that traded with Nicaragua. He threatened U.S. invasion, and kept Nicaragua in a constant state of fear. He financed the "contras", a Somoza-officer corp group of mercenaries which were not the "moral equivalent of our founding fathers" but were more like the moral equivalent of the Hessians. But most importantly, he forced the Sandinstas to take what little money they did have and divert it from rebuilding their economy, from mass literacy campaigns, from rural medicine and rural land reform, and put it into military defences.

With the economy in ruins and inflation running 1700%, it's not too surprising that the electorate was burned out and voted for a change. By most press accounts, they were not so much voting against the Sandinistas but were voting for a chance of peace from U.S. aggression. What is surprising is that after such a prolonged period of a super-power attack, 45% of the urban population still felt idealistic enough to vote their politics over their pocketbooks by voting for the Sandinistas, who emerged by far as the single largest party in the country.

U.N.O. consists of everyone ranging from former Somozistas and contras to the Communist Party, a coalition that will hardly be able to present a coherent political program for the future. They do not have the 2/3 majority necessary to overturn the progressive constitution enacted by the Sandinistas, which guarantees education, literacy, health care and land reform. And U.N.O. cannot depend on large-scale U.S. dollars to rebuild, since the U.S. is already so commited to Israel, El Salvador, Panama and Eastern Europe.

Historically, the way the U.S. maintains power in Latin America is through controlling the police and army in every country—through large scale U.S. contributions to their military at the expense of humantarian aid, and through a program of training their officer corps (largely drawn from the middle and upper classes) at U.S. military colleges. This way, no matter how progressive a government the people elect, the threat or reality of a military coup and death squad activity keeps them in line. When Guatemala elected a progressive in the 1950s, Brazil in the 60s, Chile in the 70s, the U.S. controlled military worked to overthrow those democratic results when all attempts at electoral political victory for pro-U.S. interests failed. But in Nicaragua, the police and military are still in the hands of pro-Sandinista peasants and working class people, dedicated to independence from U.S. corporate domination. Over the next few years, you can bet the U.S. will try to wrest control of the military from the poor. If they succeed at that, then, yes, this revolution is over for now. But if they fail at that, along with U.N.O.'s promises of everything to everyone, then the struggle is far from over.

The most depressing aspect of the Nicaragua election is that the U.S. has learned it can not only bludgeon a people into submission by direct military action of U.S. troops (Panama, Grenada), but can accomplish this through a proxy army too. Fifteen years of almost constant U.S.-financed warfare have taken its toll, and while it may look like the idea of hope and true independence are now smashed by this electoral caving in to the depletion of Nicaragua's national resources, one should not be too surprised to find the will and determination of that small country's people re-emerging again as an inspiration to all those who understand that America's commitment to democracy is really America's commitment to economic and political domination. This is a obviously a setback, but not a defeat.

GEORGE, IS THIS PUNK?

On Dec 25, George Tabb (famous Jewish punk rocker, ex-Roach Motel/False Prophets), put on his second annual Christmas show.

This was a benefit for the homeless, and over $300 was raised.

New York acts included Bill Popp, Norman Bates & The Showerheads, Bernard McDermott, George Tabb Experience, Rats Of Unusual Size, and even Letch Patrol (though it is rumored they got a few bucks for renting equipment).

South Bay- Hi everyone! This is Joey from DISCREPANCY; just thought I'd drop a line to let everyone know how things are going down here. First of all, I'm sorry to say that the so-called "alternative" clubs here are completely unsupportive and have absolutely nothing to do with the punk/underground scene. In fact, until they lift their age restrictions and lower their prices (Haha! Yeah, right) it would be a waste of my time and your ink to even mention them. The only decent venue in the area is Pony Express Pizza in Redwood City (about 20 minutes north of S.J.). Although it's very small, they book hardcore and thrash bands on a regular basis, have no door policy and charge only 3 or 4 bucks for 3 or 4 bands. The management

DISCREPANCY
P. VIOLET

generally discourages audience participation (i.e.slamming) due to limited space, but they've even been more lenient about that lately. Over the past year we've had a couple of cool free shows at Evergreen Valley College in East San Jose, with locals P.T.L, IMMORAL MINORITY and DISCREPANCY, and Dean, the drummer from P.T.L., also organized a couple of shows himself at rented halls. The bands that played were STIKKY, CHRIST ON PARADE, M.D.C., NEUROSIS, Libido Boyz, GOOD RIDDANCE, P.T.L., DISCREPANCY, NOTHING'S SACRED and YEASTIE GIRLZ. The shows were only 6 bucks (well worth it)

IMMORAL MINORITY

and everyone had a lot of fun and generally displayed positive attitudes.

P.T.L. had a line-up change recently, replacing their guitarist with another ex-guitarist, Ian, from way back. Their Never Trust A Preacher With A Boner 17- song tape is extremely cool and available for only 3 dollars ppd. from Brian Snapp, 5708 Calmor #4/ San Jose, CA 95123. DISCREPANCY also had a line-up change, replacing our drummer with ex- TRANSGRESSOR/TRIBE OF RESISTANCE drummer, Eric. NO USE FOR A NAME should have their new 7" out soon on former vocalist Chris Dodge's Slap A Ham Records. Since Chris' departure, bassist Steve and guitarist Tony have taken over vocal duties and picked up a second guitarist. They are sounding really tight and powerful lately.

Another excellent band is IMMORAL MINORITY from the San Jose/Milpitas area. They play intense, raging, straight forward, hardcore and are a really cool bunch of guys. They recently made a 13- song tape (recorded in my dining room in fact), and it's full of blazing tunes. You can get one by sending 4 bucks to Eric Slovak/ 1639 Tahoe Dr. / Milpitas, CA 95035. Ramone Gras, another NO USE FOR A NAME ex-vocalist, is in KILLER CRACK now (formerly POINT BLANK). They have a good tape out full of tuneful HC stuff

P.JOEY COELHO
P.T.L.

and have been gigging around lately also.

SLAMBODIANS from Fremont are back in full force after some line-up changes, and have been getting some pretty big shows in the S.F. area, opening for Bad Brains and Poison Idea. No word yet on a new demo or any vinyl yet from them. Saratoga's CAUSTIC NOTIONS resurfaced during the summer of '89 (after a very long disappearing act) played a couple of times and have since disappeared again, so I'm not too sure of what's going on with them. EPIDEMIC, from the Mountain View/Palo Alto area, kick out some tight,pounding,thrash and have a very well-produced 9-song demo out. Haven't heard anything from their buddies MENTAL ENEMA lately, but I sure would like to. They put out a great demo a little over a year ago when they used to play at the now defunct Mountain View Theater.

In general, it looks like things are picking up again down here. As long as people keep up the "do it yourself" attitude, work together and contribute some time and effort, we may very well be on our way to rebuilding the thriving punk/hardcore scene that we enjoyed so much during the mid '80s. Oh well, until next time, Joey.

Greetings from the city of Houston and its surrounding areas. My name is Johnny and this is my 1st attempt at a scene report. There is a lot of cool shit going on here and a lot of not-so-cool shit going on here, as well.

First of all, the not-so-cool shit, Nazis!! Oh yes, we are all familiar with these Aryan power assholes in one way or another. Lately, they have been growing to an alarming number. A few people have decided to retaliate against their ignorance. Many people have been brutally attacked by these foul-playing facists, both outside of local clubs and inside. I also heard that a huge Nazi monsterjock has come down from Chicago and is attempting to establish an even larger organization of belligerent bald-headed bastards. If you guys believe in separatism, then separate yourselves from our scene because being separate is NOT what this scene is about. It's about being together, and having fun together. Go pick fights amongst your own ignorant kind, elsewhere.

Well, moving on to bigger and better things, the Axiom has been THE club where just about everything takes place. Plenty of out-of-town bands, and there are a lot of cool local bands that headline local shows. I'll give you info on some or these great locals, later on down. Wednesday nights are Coffee House nights in which they put on diverse entertainment such as Name That Tune, Hollywood Squares, poetry reading and lots more! The Axiom once even put on some benefit shows for two outstanding radio shows on the publically run station, 90.1 fm KPFT. One of these fabulous shows is the Funhouse Show which airs on Monday nights from 10 p.m. to midnight. On this program you'll hear all the latest hardcore, 'snotty' punk rock, industrial jams, and non-musical brain-frying, eardrum shattering noise. The other terrific KPFT offspring is the alternative metal disaster, Sweet Nightmares, which airs Wednesday nights from 1 a.m. to 5 a.m. If you are vever in Houston, these programs are perfect for listening on those cold and lonely nights.

Now, let us talk about bands!! Local straight-edge kings, REFUSE TO FALL, have been around since February of '89 and they are one kickass band. They will be featured on the upcoming Outright Productions compilation, Make Your Move, which is being put out by Damon Allen, lead singer of RTF, and Carlos Ibarra, a local S.E. 'bro'. This comp. is $3 and it will feature 18 other S.E. bands from numerous areas all over the U.S. RTF played their very first gig at the Four Palms with Upfront and Walk Proud On August 4, 1989. They also played the Houston Edge-Fest at the D-n-I Colonial on December 22 with INTENT, ON-GUARD and TRUE STRENGTH (now BOTTOM LINE). Last but not least, they opened up for 7 Seconds at the Axiom on December 21, and if you weren't there, you missed a phenomenal show. Watch out for a possible demo and/or 7" to be released soon. Oh yeah, before I forget, RTF will be doing an eastern states tour in the middle of summer, so if you own a club and would like to book them, contact Damon at the address below.

INTENT is the oldest S.E. band that has ever come out of Texas. They have a demo out now on No Scene records. I have no address but go ahead and bother Damon, he might be able to tell you.

BOTTOM LINE (formerly TRUE STRENGTH) is another S.E. band out of Houston that pound out some speedy mosh-type S.E. hardcore. These really young guys have been a band since September '89. They have a couple of tracks on the Outright Comp and I heard that there is a demo in the works. The singer has a zine out called Pure Thoughts that includes interviews with REFUSE TO FALL, EVENSCORE, DOWNCAST, ON-GUARD and others. Issue #2 will have FORCED DOWN, INTENT, RELEASE and more and will be out soon. You can get the first issue for the super-cheap price of $1 ppd.

ON-GUARD is an S.E. band out of Tyler, TX, that has been around about as long as RTF. They, too, have a pair of tracks on the Outright Comp and two of the members each have a zine out. The bassist's zine is called Str-8 Pride and is $1, while the singer, has a zine called Direct Course.

TRUTH OR CONSEQUENCES is another Tyler band that play some not too fast hardcore with sincere S.E. lyrics. I believe they also have a demo out.

WITHSTAND are a band that play some really cool melodic hardcore/punk jams with positive/S.E. lyrics. I believe the are from League City. They kind of remind me of Keith Morris-era Black Flag.

DISTINCTION are also S.E. from League City. They sound pretty good too. Well, that is

★ BEAT HOTEL ★

BIG DRILL CAR – *Album/Tape/CD-Type Thang*	LP/CA/CD
BONGWATER – *Double Bummer*	2XLP/CA/2XCD (Import 21.00)
CLAWHAMMER – *Candle Opera* (red vinyl)	7"
THE DAMNED – *Damned Damned Damned*	LP/CA/CD
DEAD KENNEDYS – *Give Me Convenience or Death*	LP/CA/CD
DESCENDENTS – *All*	LP/CA/CD
DINOSAUR JR. – *Bug*	LP/CA/CD
FANG – *Ami Ga Sfafas*	LP/CA
GRANT HART – *Intolerance*	LP/CA/CD
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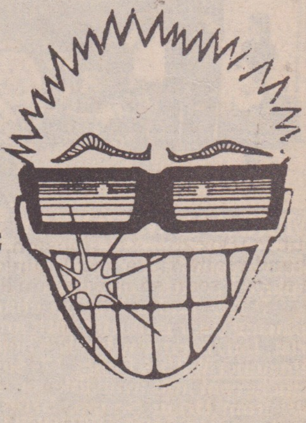

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Scene reports

about all from Houston and surrounding areas, S.E. wise that is. If you want some more info on any of the bands mentioned above or are interested in playing Houston, contact Damon/REFUSE TO FALL at 5122 Bell/ Houston, TX 77023/ (713) 921-2444.

Thrashcore East End faves, ALYIS, have been around for about two years. They have a 6-song demo out and some pretty cool

looking T-shirts. Demos are $5, T's are $8. They recently added a new bass player and they hope to put out a 14-16 song full length album by June and maybe they'll even do a small Texas tour. Keep up the awesome work, Steve!!! Oh yeah, before I forget, an address for merchandise and gigs: write to ALYIS/ 3924 Woodleigh/ Houston, TX 77023.

LUNACY have been around for about a year and a half. They played their first show at the D-n-I and they have a 10-song demo out called," The Other Side" for $5. These guys are hoping to play some other Texas towns and maybe even some out-of-state cities and do a follow-up demo or an album. Contact LUNACY at PO Box 967/ Porter, TX 77365.

CRIMINALLY INSANE are a mosh-type band that've been together for about 9 months. A couple of the members once were in a band that contained two members of LUNACY, a now-extinct band called HAUNTED. These guys hope to hit the studios by mid-February to put out a demo. For more info on this new kickass band, write to Wade Johnson at 21 Billie Lee Dr./ New Camey, TX 77357.

ACADEMY BLACK has a demo out called Join the Academy. I couldn't get any more info, much less an address, but farther down, there is something that may help you out.

DEAD HORSE's album, Horsecore: An Unrelated Story That's Time Consuming, is still available for I don't know how much but here is an address where you could probably find out. PO Box 262741/ Houston, TX 77207. This band really kicks ass! I think they'll be doing a tour soon so maybe you'll get lucky and witness this incredible group of psychos play in your town.

MENACE TO MANKIND is a punk/ thrashcore band that has been together for about 10 months. They played their first gig at a party and have been pretty much inactive ever since. They hope to get their shit together soon, play more gigs, and record a demo in the summer. How about some correspondence? Write MTM/ 3555 Glenmore/ Houston, TX 77023.

The BAYOU PIGS (formerly BAY OF PIGS) play some pretty cool hardcore stuff and some really kickass industrial jams. They've been around for about three years and they put out a 12" out a while back, but their latest tape, Sleep of Reason, is out now on Fatal Discharge tapes. The singer also is the lead singer for ACADEMY BLACK and they recently put on A.B.'s drummer on as well. They've opened for countless acts including Murphys Law last summer, and 7 Seconds in December. Plus, they have headlined a shitload of local shows. They are currently working on a 7" that should be out soon, and they are trying to book some out of town shows. If you want more info on either the PIGS or ACADEMY BLACK, write to Eve at 1107 Hoffman/ Houston, TX 77020.

TURMOIL IN THE TOYBOX are a mostly industrial non-musical noise band that features Chuck Roast and Austin Caustic from the Funhouse Show. Their jams remind me of a whole mess of noise bands like NURSE WITH WOUND, THROBBING GRISTLE and others. One of my personal favorite pieces, called "Irene," was created from the film, "Shocking Asia." It features dialogue from a frightening sex-change operation. Have questions? Contact TURMOIL IN THE TOYBOX at 13171 Veterans Memorial Drive/ Houston, TX 77014.

The BLIND IGNORENTS have been playing their impressive style of not too fast punk rock since June of 1986. I've seen them play local and opening shows dozens of times, and they keep getting better. They have a now out-of-print self-titled LP but they are currently in the studio recording a new record plus, they are going to release a video, too. People in Austin, watch out, they are headed your way in February. You can get a taste of the BLIND IGNORENTS on the Houston Loud compilation out now on Anomie Records. Keep up the good work, Pete. Write to BLIND IGNORENTS/ 6550 Hillcroft Apt. 243/ Houston, TX 77081.

The PAIN TEENS: Ah! I love the PAIN TEENS. Now here is one really fine alternative Houston band. From some pretty rockin' tunes to brain-frying noise jams, this band has made a big impression on this scene since 1985. They have 7 demo tapes and two full length albums out for grabs. They have a couple of their best tracks on the Houston Loud comp. Shirts and tapes are $7, albums are $6. Future plans include an Eastern states tour and a 7". Vocalist, Bliss Blood, and others have started working on the next issue of Sicko magazine. The last issue had interviews with DEAD HORSE, The Accused, Scrawl, L7 and others plus lots of cool record reviews and diverse artwork. Want to contribute some material? Want to buy some PAIN TEENS merchandise? Write to Scott Ayers/ Anomie Records/ Sicko / PAIN TEENS/ PO Box 35709/ Houston, TX 77235.

The NON DAIRY CREAMERS have been around for about 12 years, 4 as NDC, the rest under other names I guess. They play kind of swampy blues rock and some faster material. They have an 18-song demo, released in '86, out now, plus a couple of jams on the Houston Loud record. They've also got earlier tapes but I don't know any prices, so write to Scott Ayers on that, since he is also in NDC. They are going to record some new material soon and they'll continue to put on some local shows.

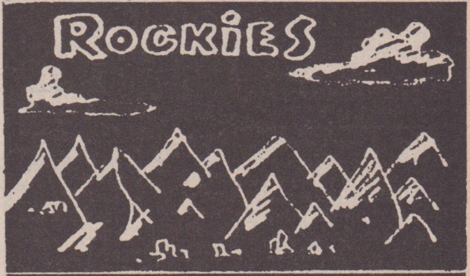
Grunge-blues-rockers SUGAR SHACK formed in October '88 from the remains of the PARTY OWLS (which by the way, released a 7" EP titled Rock Out in '85). They have a four-song demo to their credit plus a single on the Houston Loud comp. Bass player and Axion owner, J.R. Delgado, will be putting out the second Axion Compilation, soon. Write for more info at 1341 Castle Court #309/ Houston, TX 77006.

I heard a rumor that 'metal-core' locals, SIK MENTALITY, have broken up. I know not if this is true, but I've been noticing that in the past year and a half, they have gone through many line-up changes. Their Bad World EP, released in '87 on Mr. Yuk Records, is great, but that's about all anybody cares to hear, plus they really haven't played too good of shows lately, so I guess that could be why. I don't know if the record label still exists but here is the address just in case you may want to find out. Write to Mr. Yuk Records at PO Box 66682/ Houston, TX 77006.

I couldn't get in touch with U.Y.U.S. but I do know that they are putting the finishing touches on their second LP and it'll hit the stores, soon. Next time, if there is one, I might have more info.

Sorry you didn't get to see to many of Houston's beautiful faces, hardly anybody had any pictures developed. Maybe next time? Also, I am hoping to do a zine sometime in the summer so if you would like to contribute some info, demos for review and possible airplay, or artwork or shit like that, write to Johnny Sandoval at 20 Sidney/ Houston, TX 77003. Local bands that I left out, send current info and photos for a possible follow-up report. Thanx!

Last, but certainly not least, on January 20, 1990, I had a backyard party here at my house with bands WITHSTAND, DISTINCTION, ALYIS, BOTTOMLINE, FLESH BEYOND and REFUSE TO FALL. During RTF's set, things got a little wild when a certain member of the Hare Krishnas by the name of Ray Cappo, stepped up to the mike and commenced to sing "Slow Down" and "Youth Crew." It was truly phenomenal. By the way, cassette tapes were rolling, so if you'd like to acquire a free copy of the two YOT songs with RTF, send a SASE and a blank tape to my address. Thanks a lot for reading, and I'll see you later! Bye!!



Greetings from Denver and Boulder. My name is Pierce and I'll be doing the scene reports from now on. This report will hopefully let you know who to see and what's going

on and etc., etc. if you're ever in the area. It'll include zines and places to play and who to contact and all that what not.

The alternative (hc/punk/straight edge) scene here is growing and growing. The biggest part seems to be what we call Denver punk (a true bastard child of several styles). It's a different sound from other places and is becoming more popular at a rapid rate. The only drag with the scene is that a lot of people seem to think alternative only pertains to clothes and music. They would like it to be fashion and not ideology. But more and more people are coming around and things are starting to realy happen.

The racist skins have been booted out of Denver (unfortunately only as far as the suburbs of Englewood and Westminster). The Houston skins kept trying to come up and organize but had no luck with the widely divided Denver skins. Hopefully they will be booted out of the suburbs and hopefully someone in Houston will get together and kick the skins out of there also!

The club situation hasn't caught up to the scene yet. There are five clubs that allow alternative music (non-metal) in the Denver-Boulder area. One of them is a joke: The Underground is being shunned for its piece of

PHANTASMORGASM P. ED

shit mgr/owner's policies and prices. They want 400 dollars to rent the place (an old meat packing plant). Or if they "Put On" the show expect for them to take 75% of the door. Any bands coming through Denver are urged NOT to play at the Underground.

Another alternative club, Pogos Of Boulder, is closing its doors. No one knows why, but that is just one less place to play.

The three remaining places are all cool and here is some info on who to contact. The Classroom is a squat house in Denver. The guys are cool and the playing area is good sized (it used to be a school). Call 303/860-0281 and ask for Ketil. Penny Lane is a coffee-house in Boulder where the mgr. is the best and despite being small some great shows have happened there. Call 303/443-9516 and ask for Victoria. Quigleys is on the C.U. campus in Boulder. C.U. is too weird for words but the club is cool. It even has its own P.A. Call 303/492-7704 and ask for Brad Arkin.

Well, looking through all of the zines and indie mags I only find two that are actually interesting. The Infinite Onion is an anarchist zine out of Colorado Springs. LOTS of good articles and great art. Only $1 ppd! (The Infinite Onion c/o Dave's house/ 7559 Red Mountain Dr./ Colorado Springs, CO 80920). Clot is an indie mag. The first issue is cool. Great interviews with both Denver and international bands. Send 75¢ for postage. (Limit Zero Prod./ PO Box 33330/ Northglenn, CO 80233).

Great shows happened at Penny Lane these last couple of months. D.I. came through town. They had a good turnout and put on a good show. They weren't as good as I thought they would be. Local boys WARLOCK PINCHERS coupled with Boulder's EXTREMITIES for an O.K. show. EXTREMITIES were a little loose, but the Pinchers were great. PHANTASMORGASM and WRETCHED REFUSE got together for a night. WRETCHED was good and PHANTASMORGASM ripped as usual.

The Classroom was host to THE FLUID's return to Denver after a 2 month tour. They played a show in support of their new LP Roadmouth (Sub-Pop records). They are hitting the road again so catch 'em if you can.

DANCE ON FIRE is back after a looooong hiatus. They recently played a show with PIL BUG at the Classroom to mixed response. PIL BUG kicked but Dance on Fire dragged. They need to get a new drummer instead of the machine!!!!

Quigleys had NINE TWENTY NINE come up from the springs to play a show with PHANTASMORGASM. Both bands are heading down to Texas to do a show with Truth or Consequences (a Texas S.E. band) at T.T.U. in Lubbock. SEE THEM IF YOU CAN!!!!!!

Record Reviews. WARLOCK PINCHERS new album Deadly Kung Fu Action is out. Speedmetal hip hop that is damn good. (Boner Records/ PO Box 2081/ Berkeley, CA 94702-0081)

PIL BUG has a 4-song EP out (cassette only for now.) The production and performance and songs are all excellent but the price is a little steep. $5.50 ppd. (PIL BUG/ 825 S. Nigara Way/ Denver, CO 80224)

NINE TWENTY NINE put out a 4-song demo. The quality is o.k. but the performance is rippin' and so are the songs. A mere $1.50 ppd. (Nine Twenty Nine/ 7559 Red Mountain Dr./ Colorado Springs, CO 80920)

PHANTASMORGASM's 2-song demo is still available. A definite must see Denver band! $1 ppd. (PO Box 12244/ Denver, CO 80212)

Well, unfortunetly my film was destroyed in a freak accident. But I did manage to get a couple. So more pictures next time!!! Until then, peace, love, anarchy, fuck racism, sexism, nationalism, capitalism and all ism's except for humanism!

CHICAGO, IL.

Hi ho from Chicago and all of you out there complaining about how cold it is, just shut yer yap and lissen to this.

Things have been kind of lacking as far as all-ages shows go – GBH and Toxic Reasons played for 15 bux...We didn't go, but I heard a covey of pre-pubescent suburbanite kids talking about it on my way to work one day -- and, judging from that conversation, it probably wasn't worth going anyway. Matt is still keeping Out of Control shows afloat with door prices of 5-6 bucks. D.I., GEAR and someone who stood in for BHOPAL STIFFS (talk about break up later) played for 6 bux there and 2 days later folx were scammed for 12 bux at Dreamerz. Quite a conflict, eh? I hear the D.I. show renewed a lot of peoples' faith in the band. Sparked some energy, etc. Speaking of energy, SCREECHING WEASEL's last show kicked a lot of people in the butt. Made some people angry, made some people happy, even made certain people cry. In the Weasel tradition, Ben was on stage wearing a FUCK STRAIGHT EDGE t-shirt. Lord only knows WHY the straight edgers bothered to pay money to see the show when they knew damn well they were just going to be ma-

SCREECHING WEASEL

ligned. They claim they wanted to see IVY LEAGUE (who ruled and who were very cool during the Weasel "near-riot" but why would they stick around for another two bands instead of just going home and ignoring what they knew was inevitable. I guess they have their reasons—I'd like to hear them. I just want to say that I used to take Ben seriously too, and he's a lot more fun and actually a cool guy if you can just loosen the fuck up and laugh at yourself. Apocalypse Hoboken also played that show in their usual goof-rock manner, very entertaining...

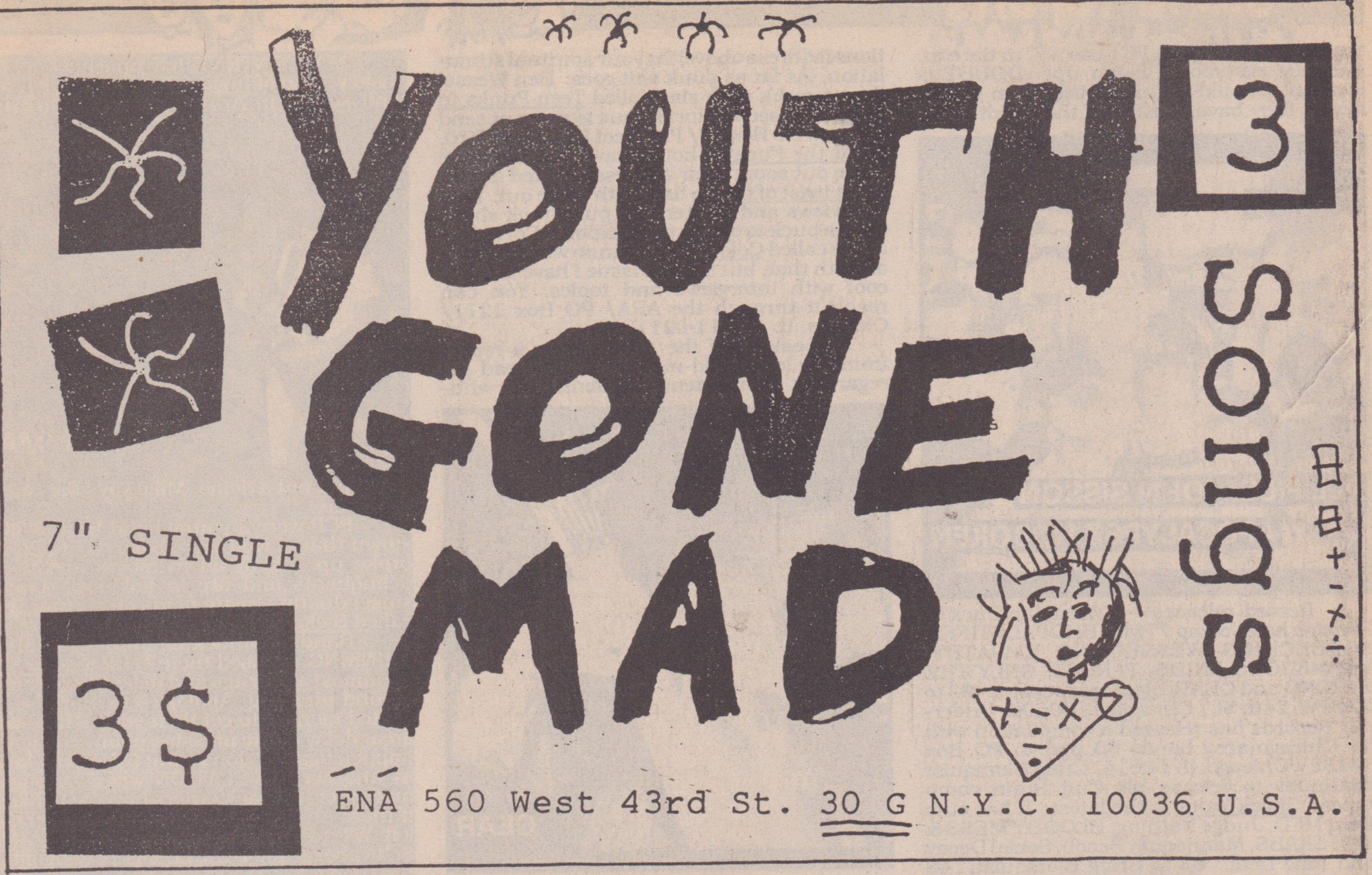
Weasel has split into two bands. Vermin and Sewer Cap have joined forces with ex-Insolent Respect in SLUDGEWORTH, who are to play their first show February 11th with everybody's favorite Viet Nam flashback, the EFFIGIES. SLUDGEWORTH should be releasing a 7" sometime soon, for info and stickers write to them c/o Brian Vermin/ 3930 W. Byron/ Chicago, IL 60618. Ben and John have formed WIGGLE, they are still looking for a dreamer and they can be reached at PO Box 37/ Prospect Heights, IL 60070.

Speaking of break-ups...\Chicago's long favorite (John made me write that) the BHOPAL STIFFS have split due to irreconcilable differences. Larry (lead singer) has been jamming with John Haggerty (ex-Raygun guitar) and his brother (ex-Effigies drums). Who knows what will happen. Sorry to see them go.

DEFOLIANTS and IMPULSE MANSLAUGHTER have just returned from their separate European tours, Both bands were well-received. MANSLAUGHTER is no more... before they left, however, they got their last laugh by not showing up to play the Walkthrufyre showcase during the Chicago Alternative Music Festival. Chuck from the DEFOLIANTS says that the crowds were really into their stuff. Unfortunately, too many people in Europe assume all Chicago music is either Big Black or Naked Raygun, but hopefully the DEFOLIANTS' sound will become its own classification.

FRIENDS OF BETTY will be going overseas the first week of February for about 18 shows. They have an album in the can which is cooler than cool and whoever is smart enough to release it will be a new Chicago God.

GEAR have a digitally recorded (!) record waiting to be released. IVY LEAGUE should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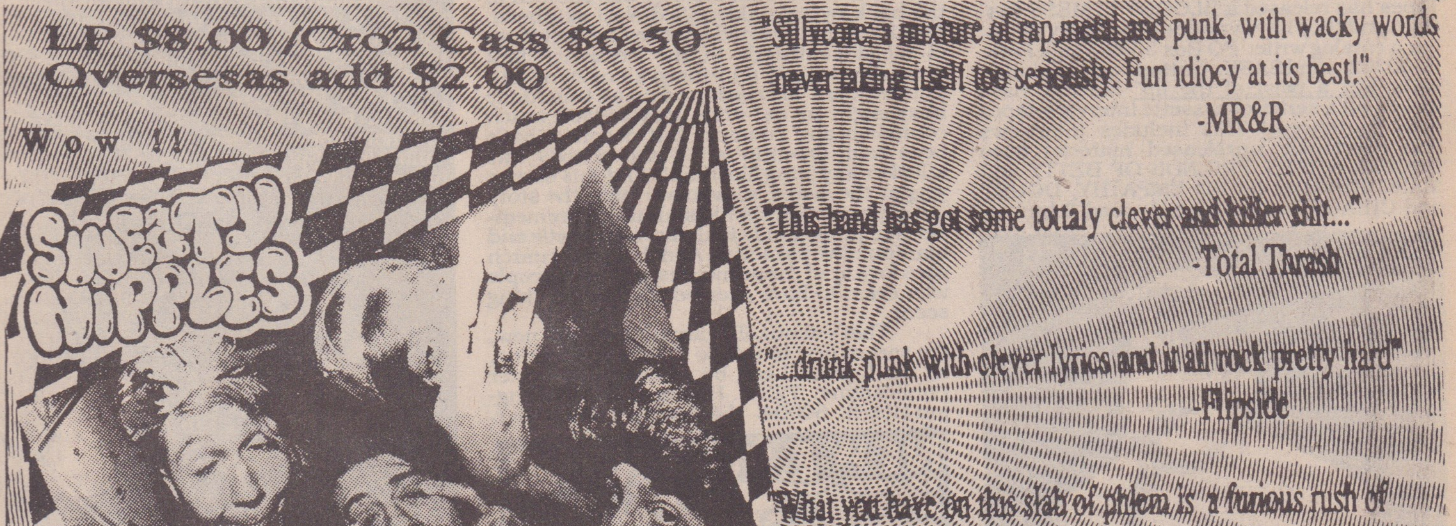
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be watched for. CHIA PET has a 7" in the can. And hey everybody, listen up! DOUBT is coming! Should be interesting from what I hear... they have a cellist in the band!

ALL PICS: JOHN SISSON
APOCALYPSE HOBOKEN

Record releases — "What the Fuck?!" Fanzine has a comp 7" with BHOPAL STIFFS, SCREECHING WEASEL, NO EMPATHY, VERMICIOUS KNIDS, TARGET, ONLY THE STRONG and GEAR. Real inexpensive - $3 to 2340 W. 24th St./ Chicago, IL 60608. Underdog Records has released a compilation with 14 Chicago-area bands $6 ppd to PO Box 14182 / Chicago, IL 60614. Craig Blomquist continues to release his Cud Brain comp tapes - Shock Value is the latest. It has cuts from MFD, Judge Nothing, BLOODY MESS & THE SKABS, Mannequin Beach, Social Decay and Raw Deal. $3 to Craig Blomquist: 48 Beck Road/ Lindenhurst, IL 60046. Zadfruc Tapes has released a BLOODY F. MESS cassette and they have various other juicy items. For a catalog write: PO Box 3592 / Oak Park, IL 60302, send SASE. Buttapes, in affiliation with "but a twist of the lip" fanzine, have kicked off a series of cassette interview tapes with Buttcheese! This includes interviews and previously unreleased material from BHOPAL STIFFS, FRIENDS OF BETTY and MARC RUVOLO (of NO EMPATHY, DOUBT and CHIA PET... busy man) send 3 bux to:

BHOPAL STIFFS

oyster publications/ 723 N. Highland Ave./ Arlington Hts., IL 60004.

Not too many big fanzines from Chicago. We have numerous poetry pubs which I'm sure none of you want to hear about, but for you sensitive few — send a buck or some stamps to either Angi (Mutated Viruses) 818 W. Diversey, Apt. G/ Chicago, IL 60614, John P (Cehsoikoe, King Kat Komics) 1954 Brookside Lane/ Hoffman Estates, IL 60194, Kera (Reflektion)/ 7824 Pebblebrook Circle/ Hanover Park, IL 60103, or oyster publications (address above) for your spiritual stimulation. As far as punk shit goes: Ben Weasel does a punk porn zine called Teen Punks in Heat. The second lurid issue is now out send 2 bux to PO Box 37/ Prospect Hts., IL 60070. What the Fuck?! should have another huge issue out soon; their address is listed above. but a twist of the lip has a 4th issue out. Lots of reviews and banter and punk rock shit... send a buck to oyster publications. Corky has a zine called Colorblind . Dunno what is going on with that, but the one issue I have is really cool with interviews and topics. You can reach it through the ARA/ PO Box 1211/ Chicago, IL 60611-0211.

Speaking of the ARA, I have a report from our loyal mild-mannered skinhead pal regarding an incident: "Quentin, an anti-

GEAR

racist skinhead from Chicago was stabbed in the back by an unidentified Nazi skinhead. This incident occurred after several sightings of racist skinheads in the Belmont/Clark area, where many anti-racist skins hang out. This incident also occurred on an unusually busy night in the area; this caused much confusion and rumours but despite what's been said, Quentin is OK and nobody was killed or anything like that." And this source was at the scene, so whoever blew the story out of proportion should shut up and remember that propoganda is almost as fascistic and manipulative as racism. And that pretty much goes for any of the numerous groups of people who seem to have deemed themselves "king scene."

That's about all I can think of right now, I'm sort of new to this so if I forgot anything, let me know... I can be reached c/o Oyster Publications: 723 N. Highland Ave / Arlington Hts, IL 60004. thanks, Lainietheoyster.

Western Mass- A lot of shit has happened since the last scene report, so let me fill you in.

Firstly, I'll cover the break-ups. ANAL FIST has called it quits for good, playing a last show at the end of the summer. There will be a posthumous 7" release by them probably out in the spring.

TRUTH IN EFFECT broke up due to lack of interest in the band, girlfriends and members joining the Army.

MALCONTENT fell apart when Mike Taskey, also of Inside Out fanzine, left to attend school in Arizona. They recorded but

G- MAN

never put out a demo. Mike says the zine will continue.

PCP were a young band from Williamstown that played one show, recorded, then broke up. I hear all members are juvenile delinquents and are in jail now, save the singer Justin. Justin plans on starting a zine called Sicko soon.

Bands still kicking around: WISHFUL THINKING released their 7" EP Rise to Suprise almost a year ago and recently sold out the second pressing. Apologies to all those who waited months to get their copy. There was a great delay at the pressing plant, and it won't happen again. I don't want CCR to be known as another REVELATION when it comes to mailorder. All back orders have been filled so if there are any problems, please write. Jeff left WT to go to school in Maine, so Mark Schwaber from 4-C CLUB is playing gits for them now.

Speaking of 4-C CLUB, they are a fairly new band who just got together last spring. Pretty much a fun joke band, they recorded a demo called "Fur Cheeks" and are planning to record a new one soon.

LAST BREATH are a progressive DC style HC band that have been getting more and more popular every time they play out. Hailing from Springfield, they plan on recording a demo very soon and also have plans for

LAST BREATH

vinyl later in the spring. They seem like a band that will go far.

RUMBLE PUPPY is another progressive HC band that have a heavy, moody sound. Out of Northampton, they feature Andy Darby, formerly of old WMHC bands NO PRESERVATIVES and GREY MATTER. Andy has been around awhile. Drumming for the band is Colin Sears of DAG NASTY. They recorded at Inner Ear Studio in January and plan to release a 7" on Community Chest Records in the spring.

G-MAN recorded for a 4-song 7" EP in Northampton, which should be out by late February/March. They have been getting better and better all the time. The 7" will blow away their demo, which was recorded a year ago. They have more of a heavy sound now.

There is also BLOODBATH, who has Karl from WT and Jaime and Paul from LAST

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The Skull Duggery Label

Scene reports

BREATH. They released a good demo tape in January that sports a heavy New York style. Bruce's vocals remind me of Brian from Negative Approach.

As far as vinyl goes, it looks like the compilation 7" EP will be out by late February. It will feature nine of the area bands mentioned above. It will come with a fold out poster sleeve and a fanzine hopefully. There will also be the previously mentioned G-MAN

WISHFUL THINKING

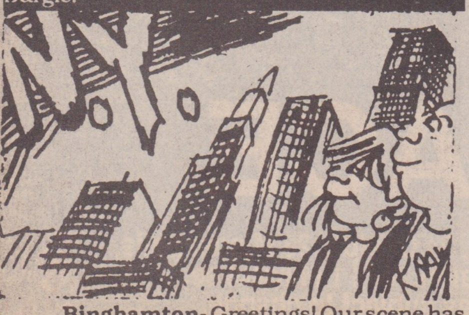
7" entitled Youth Shock Brigade and a BIG MISTAKE 7", a band from Connecticut. Then hopefully a new WT 7" and the posthumous ANAL FIST 7". A RUMBLE PUPPY 7" will follow and then LAST BREATH, and then...

To date there is no zine but things are getting more organized and it looks like one will be released with the compilation.

Shows: The basement scene has basically died now, and people are taking to the halls instead. There is a flurry of shows planned for February and the months ahead. Community Chest is doing shows, as well as Cinelust, a newly formed video production that plans to promote shows, release videos of local bands, and then go on to produce their own films. MDR and Bill Hopkins are running the outfit, two old scenesters that were in bands and put out fanzines in the past. Their first release will be a video compilation with WT, LAST BREATH and footage of old W. Ma. bands.

To get shows in Greenfield, consult the MRR tour page. For shows in CT and W.Ma., call Mark at (413) 569-3013. For BLOODBATH, LAST BREATH, A.O.I. or 4-C CLUB demos or information, please write to Community Chest Records/ PO Box 808/ Southwick, MA 01077. Demos are $3 ppd. Please do not order the WT 7" as it is sold out. The material will probably be re-released when new material comes out in the spring.

Special thanks to Mike Page for helping out with mail order. Until next time — Mark Dargie.



Binghamton- Greetings! Our scene has been around since the late '70s with tempo-

ABALIENATION

rary insanity. I guess this is our first scene report, so I hope you like it

ABALIENATION are the local celebs of sorts. Formed in '85 they started recording in '88 with their raw Drunkin State '88 tape and have gotten a lot of air play on our local college station.They have yet to release an official demo but will. Write to them at: 5 Queenswood Blvd/ Oswego, NY 13827. CANNIBALS GONE TRENDY are the newest attractions locally. Instrumentaly they blend Punk/Ska/ Core/Speed/Rock with their impressive performance. They are only 16 and if they stay this good look out for them in the near future. They and ABALIENATION play live together at the Sea Galley and please the crowds. Reach them at: 51 Woodcrest Way/ Conklin, NY 13748.

UNCLE PETE is our local hardcore/ punk/thrash/alternative dj. He has a weekly show on our local collage campus W.H.R.W. Binghamton and helps spread the word of shows and bands. If you want a tape of his show write him care of: WHRW/SUNY Binghamton/ Binghamton, New York 13902.

We've had an impressive list of really rockin' bands such as DEVISTATION MASTERS, URBAN WASTE, DxOxGx (Disciples Of Gawd), MORTAL SIN, KARMA FARIES, SLUM CHURCH, SERPENT TOUNGES, and more that haven't survived but still live in infamy. Not to mention we are the home of A-BOMB, an artist responsible for most of the local bands who now lives in L.A. looking for a record deal.

Other bands that you should look out for are AKADEMY SHRED, who are playing around New York and are sure to please all

D.O.G.

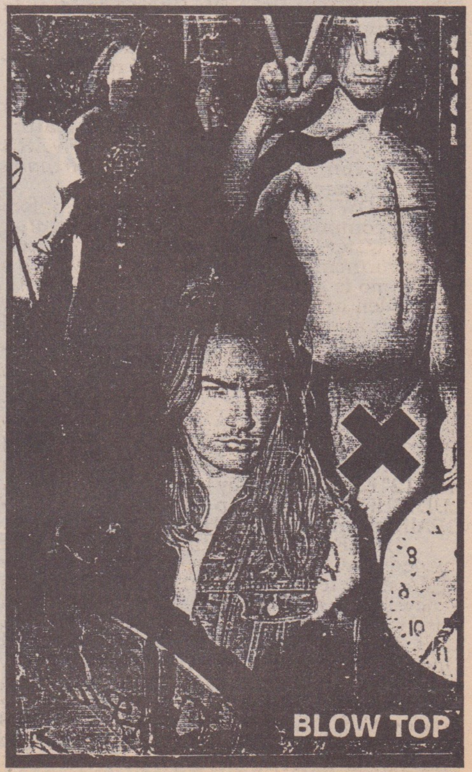
speed core freaks. MEAT DEPARMENT are a band that are slowly evolving into a force also to be reckoned with, and my own project, DARRYL PESTILENCE & THE THALIDAMIDE CHILDREN, which is a recording only band that you can contact at the address below.

So, all in all, that is the Binghamton New York scene, but I plan to update you when I can.Thanks... 249-2 Edwards St/ Binghamton, NY 13901.

New York City- NYC winter months are a time for habitation or escape. Personally, I've been disappearing to Europe. First, i went to Finland as a courier — $150 roundtrip. Helsinki was small. I didn't see many "music" people, an occasional mc jacket here and there. Dress is pretty conservative except when it comes to undergarments. That's the Finnish outlet. Great lingerie! Most punks buy their clothes, etc. through "Decalooki" — mail order. I was abducted in Hämeenlinna my second day for wearing undergarments as outdoor clothes. It was all I packed. I finally got to use the little Finnish I knew, "Mita vitua paskapaa? Mutsunisia!" I borrowed Tommi's clothes and walked in peace through the snowy streets and castles. We went to big gothic festival in Tampere. No one we met believed I was from NYC, "No, she's from Sweden." Sweden? Everybody was so friendly, no separation of scenes. All types hung together and supported the small underground music scene. We were directed to a small basement filled with very drunk hopping and bopping kids. I did the pogo to Finnish punk! No violence in this scene. People were smiling, not trying to look awry. The big bummer was closing at 1 a.m. Prompt. Tampere ain't no all night town like NYC. Everybody headed home or to the Grilli Kioski for greasy fries, onions, and mustard. I really enjoyed the lack of assholes in Finland.

Well, London was another scene: boring. And the punks were such money scavenging assholes. And this pub, Foxes, would not let my kind skin friend upstairs! My savior came at Hippodrome, a huge trend club. Lemmy was walking around alone wearing a MOTORHEAD shirt and jacket. I was swinging to metal when someone taps my back and asks, "Hey, where did you get that GWAR shirt?" I turn around and he yells, "Rosa!" It was Oderus in human form. Four representatives from GWAR World Domination were here in London. Buster Bloodvessel of BAD MANNERS was escorting GWAR around London. The next day was a big GWAR press party at the London Dungeon, a notorious torture museum. It only lasted 5 minutes. First he ejaculates all over the wine and cheese, then Oderus cuts his dick off and Slymenstra whips around a bloody tampon. The owner flipped, "This is a family establishment!" Too bad the two TV stations didn't arrive on time for the gore. GWAR later made guest appearances at a TESTAMENT show.

Enough of Europe. This is supposed to be the NYC report. Well, everybody seems in suspension, awaiting the Spring. Wake up!



BLOW TOP

Scene reports

It's 55° in February! Kind of scares me. Is the ozone affecting us all? Thank god recycling has come to this trash-filled city.

Big news is the move southward to the real Lower East Side — south of Houston. Since CBGB's matinees are gone, Mike Bullshit has hosted Sat. matinees at ABC No Rio. Covers are low as is the violence. Some young kid got killed at a recent CB's WARZONE/ PRONG show. And there were multiple stabbings in the pit a Ritz hardcore show. Hopefully Mr. Bullshit will keep violence under control. Fanzines get a chance to sell direct and 7"s are up for cash. The new "New Jersey Beat" features a full length in-depth interview with Mike.

Details mag did an article about 20 NYC bands. Of course most were Gun'n Roses types but they did mention LUNACHICKS. Details explained that Scumrock stands for Socially Concerned Urban Music. Give me a break. Many say scum is dead. But T.C. is keeping it strong with some big scum shows.

Ralphie and the Squat or Rot crew seem more focused on vinyl. They're planning a second record to include INSURGENCE, YUPPICIDE, MALACHI KRUNCH, KRACKDOWN and SLAUGHTER. Also look out for an international comp. Tattoo artist Shotsie Gorman has donated free hours to the movement. Squat or Rot will raffle off the hours and donate to either Animal Liberation Front Support Group, Food Not Bombs or Coalition for the Homeless. And watch for a Squat to Rot tour.

Sabotage anarchist bookstore is surviving on St. Marks. A highly informative zine put out by the BORN AGAINST boys is Dear Jesus. $1.50 pp, PO Box 1145 Cooper Station/ New York, NY 10276.

PRONG are hot shit — featured in Rolling Stone and the Voice. Pushead did their album cover. Johnny RAMONE is endorsing the Johnny RAMONE Mosrite guitar. PHIL COLLINS has a homeless video. LIE DETECTORS have a new tape. 24-7 SPIES are recording no. 2. BAD BRAINS will do a live record. Rumors spread of them refusing to play. They only want to do reggae. Darryl cut off his dreads. Guitar World featured East Village guitarists. It included talk and good photos of a beer bath with members of RATS OF UNUSUAL SIZE, REVERB MOTHERFUCKERS and LETCH PATROL. Chris Spedding is giving punk rock guitar lessons. FALSE PROPHETS' drummer quit and remarked, "Chicks don't belong in rock 'n' roll bands." The soon replacement hopefully will not be so macho. WOO and RATS plan a big tour. Vital music is releasing a singles collection featuring KAREN BLACK, TULI, RAT, and REVERB MOFOS. Jim of RATS had a killer birthday bash at Pyramid.

BLOWTOP played at Cave Canem, formerly a community bath house turned club... minus water. The acoustics were perfect, notes bouncing from tile to tile. BLOWTOP's new demo is great. Their idol is STOOGES.

Glen of NUCLEAR ASSAULT is a dad. Congrats and welcome Christopher! They will tour as opener for Testament. SICK OF IT ALL will do the same with DRI and NASTY SAVAGE. PRONG will join the Soundgarden/ Voivod tour. NUCLEAR ASSAULT have a new video. WARZONE have a new album they describe as hard rock. Same for TOKEN ENTRY. Going more metal. ANTIETAM have a new 12" EP produced by Ira of YO LA TENGO. LUDICHRIST broke up to form SCATTERBRAIN, soon to release Here Comes Trouble.

UNDERDOG guitarist Chuck has formed the COMMITTED with Mario from the ALVA skate team. Richie of UNDERGOD has a new band he describes as "Queen meets Van Halen." George Tabb, Scott of ED GEIN'S CAR, Dave and Glen of HAMMERBRAIN and Unc of Indiana have formed the BLOWTOOLS. John Jacobs of CRO-MAGS has his band BOTH WORLDS. He's considering recruiting Zowie of CIRCUS OF POWER, Todd MURPHY'S LAW and Makie CRO-MAG. Two from MOD and Pat UNIFORM CHOICE are in MIND FUNK. Rich of Right Trash zine now has the MANACLED, formerly ATROCITY.

And me, well I thank Andrea for her indepth report. Look for the NAUSEA interview in MaximumRock'n'Roll. I've moved to Brooklyn to live amongst the Tony Manero's (remember Saturday Night Fever?). NYC is getting to me — possible move to Amsterdam for me. For now, all NYC bands contact me. Send info and photos to discotown.

Rosa/ 90 7th Ave. #1/ Brooklyn, NY 11217

Greetings from frosty Winnipeg, home of a once mighty hardcore scene that sort of died out but is now showing signs of a rebirth. Since the early '80s, there has always been a scene whether it was strong or weak. Winnipeg can also be called home for a seemingly endless list of good and bad bands who all contributed in one way or another to the scene. From humble beginnings with bands like LOWLIFE, and THE NOSTRILS, the 'Peg exploded and spawned the likes of STRETCH MARKS, UNWANTED, PERSONALITY CRISIS (1/2 Wpg, 1/2 Calgary) and too many more to mention. The mid- to late-eighties saw things die down but bands like BEACH MUTANTS, CORPUS VILE, D.A.C., GLOBAL GENOCIDE, ARTIFICIAL LIFE and CROWN OF THORNS helped to keep things alive.

Winnipeg has never had a strong political/social scene probably because each band has their own following (ie: skaters, speed metalers, punks, etc.) so no one really groups together as one. Too fucking bad if you ask me. Violence isn't usually much of a problem here except the odd drunk idiot or nazi skin, which I'll get into later. We've only got two venues left: the Royal Albert, which is an over 18 bar, and the excellent West End Cultural Center, which is an all ages hall that has a bar for us old farts to nip into. Anyway, the W.E.C.C. is run by the guy who puts on the Winnipeg Folk Festival every summer and has hosted the likes of D.O.A., NO MEANS NO, SNFU, TOXIC REASONS (you guys fucking rule!) and a host of others.

Winnipeg's skin scene has been growing leaps and bounds recently and now number about 20 or 30. They range from 12 to 21 and are a fairly close-knit cool bunch. Their ranks include whites, blacks, Chileans and they occasionally travel to Minneapolis to hang out with the ARA folks. Nazi's are usually from out of town and are not tolerated for long. Extreme violence is the only method to deal with them and several ugly incidents have occurred. Hello to Papa Skin Dean. Hey skins, where are these bands I hear about.

CRAWL
P. SCOTT S.

CROWN OF THRONS
P. SPRAKE

On to bands. CROWN OF THORNS formed a couple years ago and matured from semi-speedmetal outfit into a wicked thrash band. They replaced Dan, their original singer, with Ricky, who is a much wilder front man. They write wicked songs with cool, responsible lyrics and are all cool people. They've released a seven song demo which is now unavailable because of the singer change. They tell me they're recording soon as well as setting up a Winnipeg comp. tape.

HYPOCRISY have existed some 3 years and have developed into a powerful straight out thrash band. They are always wild live and hold an anti-racist, anti-sexist attitude. They have a cool demo out selling for 4 bones and sell shirts for 8 bucks. Address later.

SHADOWS OF DOUBT

DEMENTA 5 formed from the ashes of the BEACH MUTANTS and can only be described as spycho-groove-speed-polka litely peppered with funkadelic-afrocuban-thrash-blues. They're heavy, they're hilarious, they are DEMENTA 5. Enough fucking said.

CORPUS UILE had an album released on the Fringe label and toured out East. Apparently they've now broken up. Their drummer, Marty, is now teamed up with Jamie (ex-D.A.C.) and Jeff and Rob (ex-MOURNING SICKNESS) in an excellent band, SHADOWS OF DOUBT. These guys play heavy technical music, dress in black and tell me they have serious lyrics with a tongue-in-cheek approach. They are a fresh, original band and are a pleasure to check out.

Bumped into Luke from D.A.C. and he tells me they have a new bassist and guitar-

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scene reports

ist and are definitely still happening. So all you straight and alert youth (or anyone else) can write them for their 7" EP.

RED FISHER are Winnipeg's melodic/fun/skate/California-type band. They always brighten up gigs with their wild, F-U-N shows. Their singer, Jay, and bassist, Brad, used to be in ARTIFICIAL LIFE who are now broken up. Speaking of A.L. their guitarist is now in a melodic, hard rock, hair-bag group A-LA White Lion. Fucking unreal how people change.

From the tattered remains of GLOBAL GENOCIDE comes CRAWL who seem to finally have a stable line up which included a female keyboard player joining the guys in an all out grind fest. Lyrics center around social, anti-authority, pro-peace topics. Musically they are a heavy, grinding mix of Amebix or Hellbastard but with their own sound and distinct style. A demo should be out before summer unless their line up changes again. Hopefully not.

GORILLA, GORILLA are the 'Peg's only punk/funk group and pull influences from all directions including Bad Brains and Red Hot Chili Peppers. They recently acquired Beth as lead vocalist and tell me they'll be touring in the spring and/or fall. They also have a demo on the way.

PEAK OF OUTRAGE are apparently still happening and in need of a bassist. They lost their singer to CROWN OF THORNS, so I don't know who their vocalist is. Their simple thrash sound is always fun to check out.

There seem to be lots of other bands happening including DASHBOARD ICONS, who should appeal to the Ramones and Iggy fans, and THE DREDDS, who are a cool new thrashy band. Other Winnipeg bands, that I haven't seen, include THE PLAUGE, ROADKILL and INSOMNIACS DREAM.

As far as touring bands go, I don't know who can be contacted here as long time promoter, Mike Lambert, has moved to LA. Good luck, Mike. I'm sure someone will pick up the reins soon, so watch these pages.

Well, that's just about it except for a couple messages to pass on: 1) Chris, ex-GLOBAL GENOCIDE/CRAWL would like to say hi to Syd and Lorelei in Amsterdam and 2) I would like some English/European stench/grind fans to write me about bands and whatever else comes to mind. O.K.?

Thanx and take care, Sprake/ 1702-15 Kennedy St./ Winnipeg, Manitoba/ R3C 3X5, Canada.

P.S. Does anyone know if Amebix still exist?

Contact: SHADOWS OF DOUBT c/o Marty/ 289 Rita/ Winnipeg, MB/ R3J 2Y3... HYPOCRISY/ 70 Woodford Bay/ Winnipeg, Manitoba/ R2M 4J3... CROWN OF THORNS/ 169-B Arlington St./ Winnipeg, Manitoba... CRAWL/ 1702-15 Kennedy St./ Winnipeg, Manitoba/ R3C 3X5... DENENTA 5/ 714 Coventry Rd./ Winnipeg, Manitoba/ R3R 1B7... GORILLA, GORILLA/ 8-135 Mayfair/ Winnipeg, Manitoba/ R3L OA1... D.A.C./ 4-470 Carpathia/ Winnipeg, Manitoba/ R3N 1S5.

What's up, English speakers! This is Alex from Mexico City trying to let the world know about our growing underground scene. This is my first try, so don't ask too damn much, OK?

First off, our capital has one of the

OPRESION BRUTAL

strongest scenes in the country, and recently we had one of the best gigs of the year. The main reason was that four bands from different states came to play, along with well known Mexico City acts.

The first band was SS20 (local), then came ABUSO (Monterrey). During their set two skins took over and sang the classic "Pelones" (baldies/skins, whatever) from old HISTERIA. Next up was DERECHOS HUMANOS (Monterrey); these 2 acts were the highlights of the night. One funny thing was that among the different covers both bands played, DERECHOS HUMANOS sang "Make a Change" from Y.O.T., and ironically, the singer was totally drunk!

Slowing down a little bit the next band up was OPRESION BRUTAL (Queretaro) a little generic but the guys put a lot of energy. LEY ROTA played their classics too. COLECTIVO CAOTICO (Neza) was the second to the last and finally DISTURBIO CLANDESTINO (San Luis Potosi) they were great. Unfortunately, the YAPS didn't play, I don't know why... oh well. A great night to remember at a good price.

Hardcore music is gaining forces here, old bands are back on track like SOLUCION MORTAL (B.C.) with new material, but so many new acts are appearing that we are optimistic about the future of our scene!

Bands like ABUSO, DERECHOS HUMANOS, the band I'm into tentatively called REVOLUCION DE CONCIENCIA! (hey, we are no way krishnas), REMANENTE, RABIA PROLETARIA; among others, are like a new wave in our scene. Along with the classics like MASACRE 68, XENOFOBIA and ATOXXXICO. Perhaps this bunch of new bands is the result of our social/political condition — because we have so much to scream against the fucking government, all this corruption and monopoly which is killing us. Elections are simply a joke! We are really fucked up! And we are only the feedback of their sickening actions. Fortunately there are some who don't follow the crowd...

Hey!! We need your help, your solidarity; any bands interested in coming to Mexico, please let us know, we have so much to show you and you'll have a great time. Besides we also need to learn from you! Or just anyboby out there wanting to know about us please do write!

Here are some contacts you could use: ABUSO c/o Felipe Zalazar/ Jalisco 222/ Col. Celestino Garza/ Escobedo, Nuevo Leon 66050/ Mexico. (HC band, the guys are really cool & got a demo out); DERECHOS HUMANOS c/o Americo Veloz/ Juan Guzman 317 Pte./ Col. Sarabia/ Monterrey Nvo. Leon 64490/ Mexico. (NLHC!); DISTURBIO CLANDESTINO c/o S.G.S./ Elias Piña #502/ Col. Polvorin/ San Luis Potosi, S.L.P. 78060/ Mexico; TORTURA AUDITIVA c/o Daniel Torres/ Cecilia #178/ Col. Benito Juarez/ Cd. Nezahualcoyotl, Edo. de Mexico/ 57000/ Mexico; ATOXXXICO c/o Miguel Cortez/ Apdo 17-808/ C.P.11410 Mexico D.F./ Mexico. (They distribute MASACRE 68 demos, <u>Last Countdown</u> comp. & <u>PPR</u> zine); SEDICION c/o Samuel Alba/ Rio Balsus #1287/ S. Reforma/ C.P.44430/ Guadalajara, Jalisco/ Mexico (they got a demo & a 12"EP); DISOLUCION SOCIAL c/o Raul Gonzales / Fco. Villa 618, Resd. Periferico/ San Nicolas de los Garza N.L./ C.P.66420/ Mexico (great demo out); <u>Mexicore</u> zine c/o Miguel Angel Valladares/ Apdo. #1879/ Monterrey N.L./ Mexico (English issue or Spanish issue, just ask!); <u>P.P.R.</u> zine — see ATOXXXICO (issue 2 out); <u>Cryptas</u> zine c/o Luis Cruz/ Minatitlan #3/ Col. Reynosa/ Delegacion Azca Potzalco/ 02200/ Mexico, D.F./ Mexico (local scene, mostly metal); <u>Extrema Derecha</u> straight edge compilation tape c/o Alex Echevarria/ Alcazar #6 casa 2/ Col. Jardines del Sur/ Xochimilco D.F./ C.P.16050/ Mexico (25 bands U.S. bands mostly,32 songs; comes with booklet with some of the songs translated to Spanish & contacts. 2 bux anywhere); <u>Mexicompilation</u> c/o Rigoberto Mata/ Filberto Gomez #32/ Col. Ahuizotla/ C.P.52800/ Naucalpan, Edo. de Mexico. (for $5 dollars it's yours).

This scene report has been written by

DERECHOS HUMANOS

ABUSO

SS20

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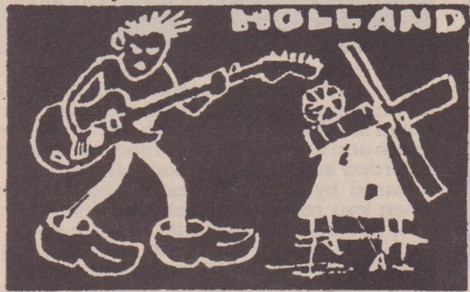
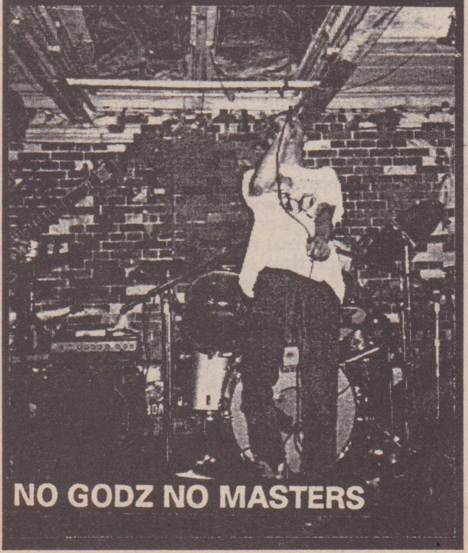
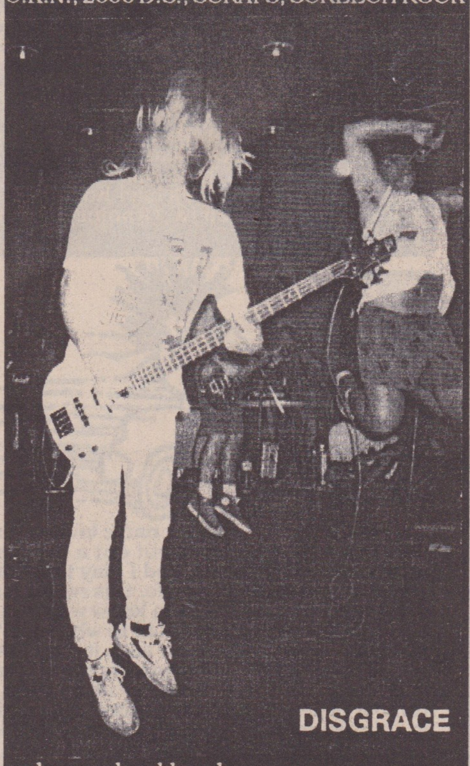
Alex Echevarria; for any comment or correspondence write me: Alcazar #6 casa 2/ Col. Jardines del Sur/ Xochimilco D.F./ C.P. 16050/ Mexico. Yep, I make the Extrema Derecha comp. and also sing in the REVOLUCION DE CONCIENCIA! band. I'll be glad to hear from you!



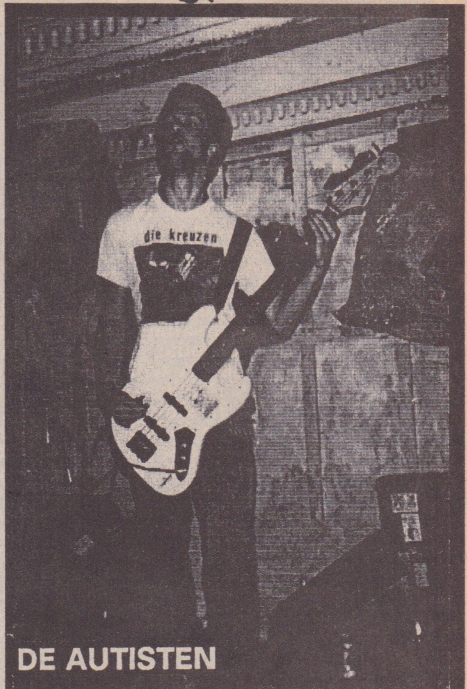
Yo! It took some time but here I am again with another article. Since I last wrote much has happened around here especially on the squatting front and things got kinda out of hand... A couple of months ago there were quite some problems concerning the local WNC squat which is probably one of the last and biggest squats around. After the summer break there were some small incidents between cops and squatters and the whole situation grew to a climax almost resulting in the clearing of the squat. This would almost happen thanx to a campaign set up by the media/local newspaper(s). And as you all might know: the ones who control and have power over society always have/had necessary hold on the media in order to prevent that people not only see/read everything but also to prevent that people see/read through everything. The right wing press and broadcast feed and confirm the opinionlessness of the silent majority while the left wing press and broadcast are busy keeping left wing/liberal students and intellectuals on a critical level. In the end the clearing didn't happen and now the municipal's trying to get the building cleared through judicial ways which will mean that the squatters have to leave the building before April 1990. Then it will be cleared legally and a library will be built instead.


NO GODZ NO MASTERS

But, everyone's prepared and there has been squatted another building, formerly a five-floor warehouse which might be even bigger than the WNC squat! This building is owned by the municipal and is made squat-free which means: no floors, windows -- in other words: one big mess. It will take some time in fixing it up but there are a lot of possibilities in using the building. Hopefully there'll be a new concert-hall plus everything the WNC has (had). Besides, if you really want to know anything more about the WNC squat please read MRR 73 (June issue) because that article contains a whole lot of the squat. In November the WNC squat celebrated its four year anniversary and due to this event a five day festival was set up with lots of activities like a three day music festival with a lot of bands playing such as UNION MORBIDE, C.K.N., 2000 D.S., SCRAPS, SCREECH ROCK and many local bands.


DISGRACE

Talking about local bands, here's an update on the local music scene. Bands that split up are P.F.A. (Power From Arse), E.N.E., AMPUTATIS (formerly DE AUTISTEN), HOPHEAD (who have never played drunk gigs by the way), R.O. CONSPIRACY, MEANS TO AN END (formerly MEANS OF COERCION). Most people who played in these bands are already doing other bands which will be mentioned later on. B.Y.O.B. finally did a slab of vinyl and I expect that it will be as good, if not better than their demo tape. I haven't heard the record yet but I finally caught them live on stage. Very good (but a bit cliché) and intense crossover with twin guitars! Write Remco Hulst/ Lheeweg 21/ 9791 AN Dwingeloo. RAT PATROL did an LP but unfortunately I haven't heard this one yet so I can't give you any clues... maybe later. The awaited CATWEAZLE LP will probably turn into a HUMAN ERROR/OERBOERE split LP... as did the CATWEAZLE U.K.tour turned out to become a HUMAN ERROR tour. How come you might ask. Well easy, the HUMAN ERROR drummer happens to be the former vocalist of CATWEAZLE and after his departure he screwed things up real bad for the CATWEAZLE crew. Anyway, I won't bother you with this kind of gossip so let's go on with some more CATWEAZLE info. It's kinda hard labeling this band because they seem to create their own style. The new stuff is very catchy and melodic especially compared with the early material from their tape. But the energy and power are still there and will never be gone!! CATWEAZLE's 16 track basement tape is still available for $4 or $2 plus a blank cassette at my address. New demo out by now. OERBOERE are getting better each concert. They have 2 vocalists but no bass player which makes their sound a bit thin. Musically they sound very hardcore with political lyrics in Dutch and (bad) German language. HUMAN ERROR contains three members of E.N.E. and also have two vocalists (female and male). Sound less messy than E.N.E. but it's grindcore in any case. They've recorded a (live) demo recently but I don't know under which name. They seem to operate under two names. That is HUMAN ERROR and/or REALITY ATTACK. Just can't imagine why they've chosen these names because I can think of at least 3 other bands with the same name(s)...


DE AUTISTEN

Other local bands which are worth mentioning are THE MOONLIZARDS (have replaced their drummer and probably going for vinyl?!), SEXED NINNIES (very good Descendents-like punk rock), METAL HIPPIES (with former HOPHEAD vocalist; sound very metallic and tight), KAMIKOTZ (which is a fun project with a crazy Italian on vocals) and ALCOHOLOCAUST (who might have been split up by the time you read this). So that brings me to the rest of Holland. Let's start with the North-West area or better said: the Friesland province. First we have DISGRACE who just released an eleven track 7" EP called Yo, Satan and it's great! The band itself seems to be more than satisfied with the record and I think it will be doing quite well! The EP cover's pretty outstanding with great artwork and lyrically the band covers all different subjects from personally to politically aware. Another thing to mention is that (sorry guys, I know you don't like this...) they had a 16 year old drummer who is one of the most promising/best in Holland (he won a prize for that) and unfortunately acting so (y'know, making a fuss) resulting in leaving the band because it was too much. They're busy trying to find a new drummer but everyone seems to be a bit

reserved in trying because no one's as good as their former drummer. It's a pity because now their future is at stake. Anyway, musically they sound kinda weird. Their newer songs have a Victims Family/No Means No influence while the earlier shit is total thrash with an overdose of double bass drumming. Live they're setting up a very energetic act with a lot of moving and jumping.

LA COSA NOSTRA are looking for a label that is interested in putting out their brand new LP. This will definitely be a killer record after hearing the advance tape. On the record they will play all their songs in one long string so it sounds like just one song. On stage they're fixing the same trick! L.C.N. play very intense and melodic, sometimes very U.S. influenced hardcore with lots of breaks and tempo changes. Really a band to look for. KADAVERBAK has the same guitar player as L.C.N. but sounds very different. It's hard to describe this band so best way to find out is to order their split tape with L.C.N. or to get their upcoming LP recorded in Poland. Yes, they've toured Poland and some other Eastern countries and it seems that more and more hardcore bands are hitting these countries.

Other interesting bands from the Friesland province are WRONG POLITICAL DECISION (consists of 9 and 10 year old kids playing hard-driving crossover), HARD TIMES (already existing for 4-5 years and play basic, uptempo hardcore), LUNACY (dumb speedmetal with former DISGRACE drummer), M.O.G. (who are still playing their old metallic songs over and over again; in other words: boring shit), NO GODZ NO MASTERZ (basic hardcore), KINGS EVIL (speedmetal with former DISGRACE drummer) and H.C.L. (very young band; are just finding out how to make songs..) Anyway, the Friesland province seems to have a big scene where even a gig with only local bands draw a crowd of 150-200 and for Dutch standards that's many.

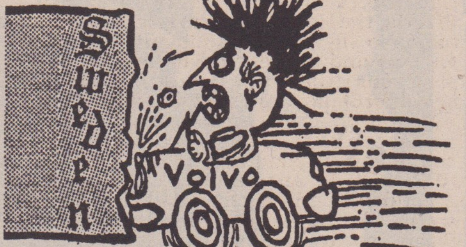
Lately Toprod is doing a lot of festivals again in this area and a lot of his concerts are with well-known foreign bands. Fortunately he programs local bands as support acts so they get the chance to get to a larger audience. Good job! At the moment Toprod does all the shitwork (gigs, promotion...) for 4 Dutch bands: DISGRACE, L.C.N., DISABUSE and BRUTAL OBSCENITY. So if you're interested in any of these bands contact TON. He likes getting mail... (Ton Van Der Werf/ Godekenheerd 47/ 9737 MA Groningen)

Oh well, let's go to the mid-east which takes us to DISABUSE, a crossover or speed metal or... whatever metal band. They sound a lot like KREATOR meets EXCEL with a lot of breaks. "Hey, I've heard this before," you think while watching a DISABUSE concert. Nevertheless they got quite popular within time due to the air play they got on the national broadcast every week and their self produced LP is sold and reviewed incredibly well everywhere. But after a change of drummers they lost their 2 guitar players. Fortunately because of their ever-growing popularity they found 2 new guitar players and rumors go that they are seriously thinking of changing their musical style... would be a very nice decision in my opinion. Besides they plan to do a European tour next summer with BRUTAL OBSCENITY and a record deal has been made with Nuclear Blast from Germany. CRY OF TERROR can best be described as crossover in the same musical vein as DISABUSE. After hearing this band live I constantly wonder again where I have heard these song structures before... On their debut 12" they sound very sloppy but on stage they're very tight and head banging. Talking about head banging, this country seems to have a lot of these so called thrash, death, kill, speedmetal bands. Everywhere there's new names popping up on compilations and fanzines. Most known is undoubtedly THANATOS from the Western area and they've recorded a LP which might be out by the time you read this. I've heard the advance tape and I suppose this one's gonna be good. Ultra clean production but very brutal thrashmetal with... you could've guessed it: lyrics every thrash band has.

BRUTAL OBSCENITY, a crossover band, will record their second LP in April. Their Sorry Boys And Girls But We Have No Image demo will be released as a 12" and their first LP, It's Because Of The Birds And The Flowers, is still doing well. SEMPITEPNAL DEATHREIGN (with THANATOS drummer) has released their debut LP The Spooky Gloom, which sounds a bit messy/sloppy. Musically it's pure deathmetal with dumb lyrics so I guess nothing too special. Finally there's ESTABAN, a 4-piece grindcore outfit who lean somewhat more to metal than hardcore. I'm still wondering about their attitude because once they played to a nazi crowd and they just didn't care. Besides, they have a demo out but I guess you won't be interested that much because of the latter fact...?!

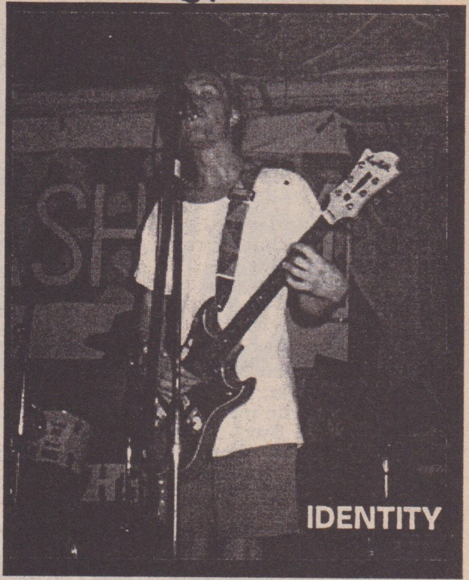
Anyway, I won't mention too many of the metal bands because they get enough coverage by mags such as Metal Forces, Aardschok, Metal Hammer and more of that shit. For so far the music notes. Hmmm, does anyone know where I can order or find any Japcore records??? I'm desperate to trade with anyone who has; I've got lots to trade.

Further on I'd like to ask some people to write me again as I have lost contact which I regret a lot. So Maureen Cribb (Canada), Kurt Braun (L.A.), Veera Brotherus (FIN) and Ferjancic Matjaz (YUGO) please write me! OK, that will be it, next time more! Take Care, BACTERIA Products/ Michael Kopijn/ Merwedestraat 105/ 9725 KC Groningen/ Netherlands.



HOWDY FOLKS!! My name is Jens, and I live in Gavle, Sweden. I put out a hardcore fanzine called NOIZINE, and I play in a band by the name of ASHRAM. No, this report isn't about me, I just want you to know who you're supposed to send all the mail to when you've read this. Well, Let's go on with it, shall we?

The Swedish Hardcore scene isn't exactly huge, but it's growing, and lately, a number of interesting bands have shown up. So this report is kind of an attempt to open your eyes and look in this direction (no, I'm not Straight Edge, thank you), 'cause there are bands that really deserve attention up here. Now, hte first band out is RAPED TEENAGERS, who consist of three very good musicians and open minds. They play pretty USA-influenced hardcore, with a lot of weird stuff in their songs, such as strange rhythms, jazzy parts in thrashy songs and 20-second waltz tunes. They're comparable to bands like Victims Family and to a certain extent No Means No. They have two LPs out: Kalaspuffar on Over The Top, which is a bit old by now, and the excellent I Kraftans Klor on Chickenbrain Records. They just recorded a live LP in Germany for the Your Choice live series. They also have a 6-song 7" EP out on Chickenbrain. It's pretty new, too. They will soon record a 16-song LP for CBR. While you wait for that one, order the 7 incher for some really good hardcore. I don't know the price, but 4 or 5 dollars should do it. IDENTITY is a band from the same city as Raped Teenagers, Linkoping, and they also have the drummer from RT on guitar. They play the most American-influenced hardcore to come out of Sweden in a long time. They could just as well be from California or something. They have a


IDENTITY

demo out, with 10 mid-paced to semi-fast songs, packed with Dag Nasty-ish guitar harmonies and powerful arrangements. Emotional stuff is what we have here. They toured Spain and England in November '89, and they recorded an EP in Scarborough that will be released by Loony Tunes. It should be out when you read this. Their demo is 4 bucks plus postage. It's worth it, I assure you.

The newest band out of Linkoping is SVENSSONS SLAVAR, who are similar in style to Raped Teenagers, but not as good. They have a record deal with a label called Arda Records. So far, they have released two EPs, the latter being the better one (and the one comparable to RT). An LP is also planned.

Now, let's move up north a bit, to my hometown, Gavle. There are a couple of bands here. Here's a round up... The two punk rock bands are LOS BOHEMOS and BEGRAVD. LOS BOHEMOS are three guys who have been playing for ages, since punk came here, really, but in other bands, though. They released a 7" EP on Slam Records a couple of years ago. Since then there has been endless talk of releasing an LP a long time now. They have it all recorded and ready (and have had it for almost a year now); they're waiting for some label to pick them up. They are a very good live band, much appreciated over the whole country. BEGRAVD is a very typical "anarcho punk" band, with lyrics about the usual stuff in that genre. The music is pretty good, though. Crunchy, fast punk/hardcore with a lot of strength. I've seen them live and heard them at practice, but they haven't released anything yet. The coolest thing about them is that they have two singers. One of the guitarists and the bassist sings one line each in some songs, and (mostly) sometimes they sing a verse each. It makes the listener more interested, I guess.

Then it's my favorite band from Gavle, DROSS. Despite their name, they play the best hardcore I've heard in a long time. Some metal, a lot of cool riffs and their constant tempo changes creates a very own style, kind of like Excel, but more aggressive. They have an cool tape that came out in '87, when they had two other members and a completely different style. This band has a lot of potential and future in front of them. I can promise this is not the last time you'll hear about DROSS.

INSIDE, a very new band that consists of two ex-members of DROSS and EMBALMED AUTHORITY and Erik from ASHRAM, plus zine editor, Ashram "manager," gig organizer and overall do-gooder for the scene, Patrick. They sound a bit DC-ish, especially like Fugazi and Soulside. But they have their own style, too. Afro-core?! And so there's my band, ASHRAM. Well, It's not exactly *my* band, I just play drums in the band. It feels kinda weird to

Scene reports

sit here pushing my own band, so I can't really say that much. People say that we sound a bit like Minor Threat in style, and I guess that is true. Of course we're not at all that good, but our songs are a little bit in that mold.

Away from Gavle now, to the capital of Sweden: Stockholm hasn't had any good hardcore band for ages. They have been too busy forming death metal bands and recording demos and LPs for Earache... But now there's a new band called THE SUN, an exprimental hardcore band, in the vein of bands like late Black Flag and Butthole Surfers. Very interesting. They have a mini LP out. A lot of people I've talked to that have seen THE SUN live says they're brilliant and tight and powerful and... and... So, I guess I'll have to see them the next time I get the opportunity. CEMETARIAM is a band from Stockholm that have released an LP. I guess they should be included here, but I don't like them personally. The same goes for SVART SNO, also from Stockholm. They have two 7" EPs out on their own label Svart Sno Records. OK, they're cool guys, but their music and attitudes are of the kind that we all have heard before. Last, but not least, the best band from the capital: THE KRIXHJALTERS. They are a techno-thrash band, but oh... they're *great*! And they're very unusual for being a thrash band. Way cool songs with the thrash-type riffings, but with almost folkish melodies and harmonies. They even have a saxophone solo in one of their songs. And no Evil Satan Hell Pain Gore lyrics either, no... Intelligent and complex lyrics with topics that most metal bands would't even understand. I mean, what more can you want from a thrash metal band? They're perfect.

Oh, I almost forgot BARMTONS CREW, a newly formed straight edge band. They're so new that their line-up isn't complete yet. They're looking for a drummer and a bassist.

WOUNDED KNEE is a band from Finsping that play ordinary, but then again... Raped T. influenced HC. It seems like RT is the Big Daddy of The Linkoping-Finsping area and almost all bands from that area are influenced by them. Well, WOUNDED KNEE have an EP out that I think they financed themselves. It's rather good and gets your feet moving. It's fast, too. ROVSVETT is a band from that area, but from another town called Tranas. I guess some of you have had the pleasure of hearing them, and a lot of you have heard their name I guess. They have a split album with Plague out on Punish Records. That's the most recent stuff they have out. Then there's two old EPs out, too. Self-financed. Loken, from ROVSVETT, also plays in 16 BLASARE UTAN HJARNA, another punk/hardcore band from Tranas. They also have some old tapes and one or two EPs out.

Tulpa Productions just released a split EP with 16 BUH and Bimbo Shrineheads. MARTIAL MOSH is a pretty fast band from Vasteras, and they have released a split tape with HORSE LAUGH (a long time ago). I can't really say they're grindcore, but they're on the verge of grind. They're on the Uproar Compilation, Hardcore for the Masses. FILTHY CHRISTIANS and DREAMWORLD OF AGGRESSION are both grindcore. But they are very good and have their shit together. Not total chaos as most of the other bands in this genre. Both bands have defined their own sound. FILTHY CHRISTIANS are ultra-fast, metallish, tight and aggressive. They will release an LP, I Say What I Mean and I Say It Mean, on Earache in February. DREAMWORLD OF AGGRESSION haven't come as far yet, but they do have a demo tape out. That's all.

Now, as you can see, this report is already very long, so I can't go on like this about 10 more bands, so here's a list of some that are worth mentioning: BRUTAL PERSONAL, DTAL, CHARTA 77, STREBERS, OGRAS, BLACK UNIFORMS, DRUGSTORE, NO SOLUTION, STUKAS, TOTALITAR, G-ANX (I should have written about them... sorry guys! Anyway, they are great!), DISCAR, NO SECURITY, TT KASK, REFUSE, PRE-HISTORIC ASSHOLES, and more!

There are some record labels here in Sweden, the best and most devoted one being CHICKENBRAIN RECORDS. He concentrates on Swedish bands and has released records by RAPED TEENAGERS, THE KRIXHJALTERS, SOUL PATROL, PUKE and re-issues of self-financed EPs by ROVSVETT, NO SECURITY, RAPED TEENAGERS and INGRON HUTLOS. A lot of new records are planned. Fredda, the Head-Chicken, is looking for new bands to sign, so all bands out there (this is for USA and the rest of Europe, too) should send your stuff to him. He also has the largest selection of hardcore, metal and indie rock in the country. He has a mail order business and he issues a huge catalog two times a year. OK, enough advertising for CBR now... PUNISH RECORDS is another label that wants to American bands on his label. Right now it seems like he is promoting the USA band Plague pretty hard. In Gothenburg, there's Mats of HARDCORE HORROR RECORDS who released the BLACK UNIFORMS LP and re- issued Anti-Cimex and Moderat Likvidation EPs. UPROAR RECORDS have released records by Happy Farm, Kazjurol, Protes Bengt and the compilation I wrote about earlier. He (Peter of Uproar) also arranges shows at Rockborgen in Fagersta. Lethal Aggression, Youth Of Today, Soul Asylum, Napalm Death and a lot of major thrash metal bands have played there.

Fanzines: We have a few that seem to go on, issue after issue, those are: BUBBEL BAD, GURGEL, CRASH MAG, FLOTZILLA and NOIZINE. The rest are zines that either quit after one or two issues, or those who have only a couple of issues out yet. We'll see if some of them will last.

OK, I guess I'll have to stop here. But before I go, I want to say that anybody who reads this and are interested in trading stuff from Sweden, or maybe just want a pen pal, then please write to me, I will answer all letters. And any zinesters out there that wants to trade mags, or scene reports or anything, just drop me a line and I'm sure we can work something out, OK? Take care y'all! Peace and love, brothers and sisters... - Jens. My address: Jens Aker/ Algpasset 1A/ 80336 Gavle/ Sweden.

Addresses to bands... RAPED TEENAGERS/ Peter Swedenhammar/ Konstruktorsgatan 74/ 58266 Linkoping/ Sweden; SVENSSONS SLAVAR/ Kalle Kinberg/ Koboltstigen 1/ 58258 Linkoping/ Sweden; IDENTITY/ Platon Lind/ Jardalavagen 112/ 58259 Linkoping/ Sweden; FILTHY CHRISTIANS/ Per Thunell/ Halsinnggardsvagen 13/ 79143 Falun/ Sweden; G-ANX/ Steve Hageskog/ Duvgatan 3B/ 55249 Jonkoping/ Sweden; INSIDE/ Putte Fredriksson/ S. Kansligatan 6/ 80252 Gavle/ Sweden; ROVSVETT and 16 BUH/ Loken Karlsson/ Ryds Alle 10 B/ 58248 Linkoping/ Sweden; WOUNDED KNEE/ see Punish address; KRIXHJALTERS/ see CBR address; CBR and KRIXHJALTERS/ Box 6038/ 12606 Hagersten/ Sweden/ FAX:08-7089060; PUNISH and WOUNDED KNEE/ Profilagen 18A/ 61200 Finspang/ Sweden; Hardcore Horror Records and BLACK UNIFORMS/ PO Box 51057/ 40078 Gothenburg/ Sweden/ FAX: +46-31 154211.

Addressess to zines: Crash Mag/ Hotorget 1A/ 68200 Filipstad/ Sweden; Bubbel Bad/ David Andersson/ Slevringevagen 36A/ 59700 Atvidaberg/ Sweden; Flotzilla/ Niklas Pettersson/ PL 1344 Akerby/ 81065 Skarplinge/ Sweden; Gurgel/ Ingmar Bengtsson/ PL 664/ 43064 Hallingsjo/ Sweden; Noizine/ well, that's my zine, folks. Look for my address up there somewhere! All these zines are in Swedish, but write to them anyway, they're all nice people...

FILTHY CHRISTIANS

CZECHOSLOVAKIA

Hi from free CS. Changes in policy means changes in culture, of course. But it meant changes for big groups like PULNOC, MCH BAND, PVO. Until now little punk or underground groups have the same position, like before the revolution. Maybe it will be better, but for now...?

There are a lot of independent labels now, which are rising. Everybody wants to have their own zine, everybody wants to review cassettes, everybody is active. It's very good, I think, next report I'll write addresses of labels which sell stuff on cassettes. For LPs, it will be a long time to wait still.

PVO (underground) have an EP now, good stuff. Four of their best songs there. But it is all sold. I have 5 pieces, if you're interested, send me addresses and some EP or other stuff for exchange.

UZ JSME DOMA (underground) have an EP ready too; they are waiting for a day "D." But it will be out soon, I hope.

PULNOC have SP out now, but it was edited for help for Romaina only. Price of one is 200 krowns (normal for SP is 16 krowns)

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SECOND CHANCE

7" ep **First**

*****
SECOND CHANCE, "First" [redacted] Pig-Dog Records, PO Box 3603, Lawrence, KS 66046): Pretty straightforward punk, a bit heavy on the guitars and with tighter playing than is often displayed by new bands. It's nice to see them doing a disarmament song, as well as one plugging freedom in general ("Puppet"). I doubt this will get played at antiwar rallies but perhaps it can help form some common ground between parts of the progressive community. (EP/MG)

FACTSHEET FIVE #33

SECOND CHANCE - "First" EP

Above average HC, both lyrically and musically. They sound like a straight edge band, which they might well be, but their lyrics are a lot more diverse and quite political. Excellent debut. (TY)
(Pig Dog Records, PO Box 3603, Lawrence KS 66046)

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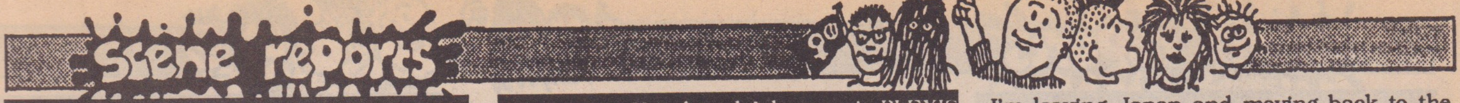


ZONA A

and the money from this will buy an ambulance car for Romania. PULNOC also have an LP ready. It will be fucking great! I think it will be up for sale by the end of summer. But I have a good tape from PULNOC's tour in the U.S.

MCH BAND kicked out bassist Slava Simon. I asked him some questions regarding this.

MRR: Slava, when did you join EXTEMPORE?

S: It was in 1978. I played with Neduha and Chadima then, we played an experimental alternative music. It was good, but on this great matter there was one mistake, this group was ten years ahead of other Czech groups. We had a lot of problems with the authorities. It was the costumes, the lyrics,

MICHAEL'S UNCLE

the whole performance, always problems.

MRR: You left EXTEMPORE and in '86 you joined with Mikolas Chadima again, to play in MCH BAND.

S: Yes, it was a different style. EXTEMPORE had funny, short songs but with MCH BAND, it was compact programs, psychedelic. The Feelings and attitude were on quite a different level.

MRR: You're leaving the group in changed times. Aren't you sad that you can't realize your ideas when it is finally possible?

S: I had ideas when I was young. Totalitarian regimes suppress your ideas so much... I'm now in VYROBNI KRASA, I think we'll use this freedom which now exists.

MCH BAND is getting ready with their new bassist. They were in Denmark and Copenhagen for a festival; they had a nice concert there and they went over well.

MICHAEL'S UNCLE changed their bassist too. Petr Hosek and Johny are in PLEXIS fast. M.U. is going HC now, they were psych before, but this image is not so good. PLEXIS have a demo; I didn't hear it but Petr said that it is great. Their sound is a lot harder and they keep getting better and better.

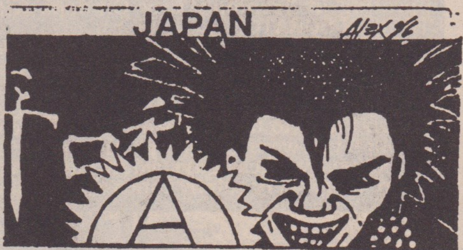
Now I want to say a couple of words about something. In the club of hotel Krivian

OZW

in Prague, there was a very interesting program put together by our underground father, Magor. He invited UMELA, HMOTA, GARAZ, PULNOC, PVO and singer JIM CERT. Admission was by invitation only. My girlfriend and I had no invitation, so we went to a roof overlooking the terrace. On this evening, Frank Zappa was invited as well, and this is what I want to talk about. I thought that Zappa would come to listen to the music and say a word or two about American music but he was there just for 30 minutes to show himself and the music was around his appearance. And the people? The coolest underground people became 16 year old pop fans. Everybody wanted to shake Zappa's hand, to touch him, like he was an animal on display. It was like sexual pleasure for them. Horrible! I was angry and sickened by it. I must say that Zappa's music is out of my interest but I expected more of him that evening.

So that's everything, oh yes... OZW have a 4-song demo. They waited eight years for it. As well as a lot of other groups. It is so good to be free...

Write to my address: Petr Bergmann, Korenskeho 13, Praha 5 - Smichov, 150 00, Czechoslovakia.



JAPAN

You know, I've really been living here in this country for too long. As I write this, I'm doing a typically Japanese thing by visiting my in-laws for the holidays. I joined the massive exodus out of Tokyo and didn't get lost at all. Almost everyday I find my manners, gestures and even my way of thinking changing and conforming. It's driving me slowly insane.

Let me put it this way, or at least give some more examples. I nod when talking on the phone. I sometimes hide my true emotions in the interest of social harmony. Hell, even my mode of speech is changing with various so-called "Japlish" phrases that make perfect sense to me. I think I'm turning Japanese.

It was 1978 when my father announced that the whole family was moving to Japan. And in 1979, we up and moved. Now it's 1990 and I realize that over one third of my life has been spent here. I've planted roots and have grown complacent. It's time for some change.

Oh well, enough drama, here's the scoop, I'm leaving Japan and moving back to the USA. It's just the sort of thing that will kick my ass back into gear. Wife Hiromi is for the move too, and our son Ken, well, he's just turned four years old, He'll be attending school soon, and we all feel that the Japanese education system is not up to par. Therefore, we move.

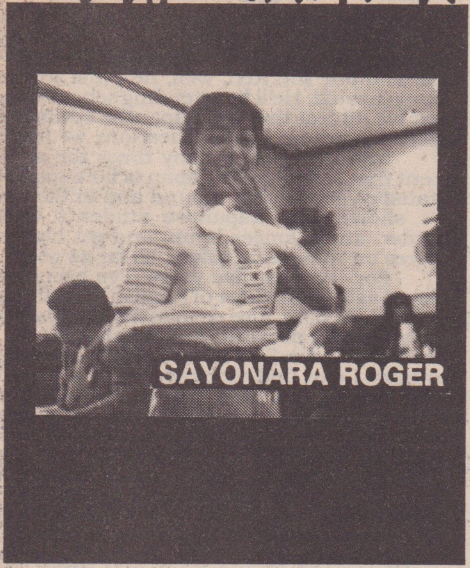
Now, I've heard many times the argument that schooling in Japan is far superior. Statistics get thrown around and in the end it's shown that Japanese students work harder, study longer hours and get highter scores on their tests. Okay, so far so good.

For the past five years, I've been employed as an instructor of English, despite my horrible spelling. Also despite the fact that I'm a high school dropout, but simply because I was born and raised in an English speaking country I can find employment at a private language school. Also due to the fact that these schools are such flourishing businesses, not all can maintain strict controls of their qualities of teaching staff and it's not only language, but most all normal school subjects that are taught at these private cram schools. The reason that they're called "cram schools" (or "juku" in Japanese) is because, simply, that's what they are. Schools for cramming almost solely to pass the strict exams held at "normal" schools. A double system. So then what's so fucking great about Japanese education? It suppresses individuality and breaks spirits. It teaches conformity and stresses conservatism. In short, it's the perfect thing for a fascist state!

Anyway, we love our son Ken too much to send him through that particular school system. Therefore, we move. I can't say too much in favor of U.S. schools, but at least there I'll have a say in what goes on. In Japan, a teacher can whack, strike, beat or kick students with little or no legal action. In the U.S., such actions are ground for dismissal — that right there for me is the ultimate deciding factor. I refuse to let a teacher beat my child in any way. Therefore, we move.

Before I continue, let me make some big overdue apologies to all the people who've written to me in the past year or so. What, with increased hours at work, being a full time father and both Straight Time Productions and the band SIC demanding more and more of my attention; I've only been able to answer a small percentage of my mail. Chris BCT deserves the biggest apology because I still owe him a small stack of 7" records. That debt is one I do plan to repay, but it will be repaid when I return. Right now I've got the hassles of plane tickets, visas (for wife and son) and deciding on what household items to keep, and what not to keep. In addition to that last item, we must decide what to do with what stays. You know, junk it, sell it or give it away. That sort of thing.

Did I mention SIC? Yeah, I did. Well, that band is through, over, finished. It's gone, dude. We said goodbye to the eighties by playing over one hour, our longest gig ever!! Thanks to all who showed up and all who've supported SIC for the past three and a half years. Apart of my life is in that band. I must say it's been both fun and rewarding. SIC toured to Osaka (twice), Kyoto (once), Nagano (three times), Shizuoka (twice), Niigata (twice) and Nagoyo (twice). Each town has its own special memories for us. For the record though, I personally found Niigata boring by comparison to the other places. Sorry Max and Jon, maybe you can give that city's scene a good kick in the ass and get it moving. Kyoto's a beautiful city, but being there only two nights didn't give me much time to explore the scene and get to know the natives. Osaka was fun, surprisingly, since I had heard that the Osaka scene was so violent. But when SIC played, we got a group of jump happy slammers that made us feel more than welcome. Shizuoka, now there's a place with a good scene. Remember SO WHAT, INNOCENTS, MENTAL and DEADLESS MUSS? All from Shizuoka. Nagano strikes an odd pose. It was so-so the first time, fun the second and boring the



SAYONARA ROGER

third. No comment. But all this, even the Tokyo, Yokohama, Chiba area scene, none of it can even match or come close to matching the scene in Nagoya.

YO! NAGOYA CITY HARDCORE! YOU FUCKING RULE!! We partied so hard they called the cops on us. This city has really got its act together. No fights! Even with 90% of the crowd skanking. Almost total unity! Fans of all the different cliques of our genre side by side, together. Imagine your ideal scene, now find it in existence, in Nagoya. It's even better than the Tokyo scene of six years ago. Hey, let's face it, Nagoya has left some fond memories in my head.

Anyway, SIC is over although you'll probably still hear from us yet. We still have some unreleased studio recordings, and of course a clean recording of our last show, and hours of video tracing the history of SIC, so it's fair to bet that all of this will be coming on the market within the year in bits and pieces. Some of it will probably come from my own Straight Time Productions, which is still going strong, even though I presently sell over 95% of my goods here in Japan. Moving stateside will give me the chance to directly tap into the international market.

I know for sure I still want to play drums and create music, but rather than joining an existing band needing a drummer, I'd rather form a new group. Details of this project will come out over the next few months as I plan to continue writing on a more regular basis. Either as a scene reporter, or recast as a columnist or something. Ask Tim, it's his zine you know.

I also plan to come back to Japan every now and then. For some reason, plane tickets are cheaper when bought in the States as opposed to buying them here. Wife Hiromi will of course want to visit her parents from time to time, and I too, in addition to my friends. And also, with a shitload of cooperation from both sides of the Pacific, I can help bring U.S. bands to Japan and vice versa. But that's just an idea right now, nothing concrete.

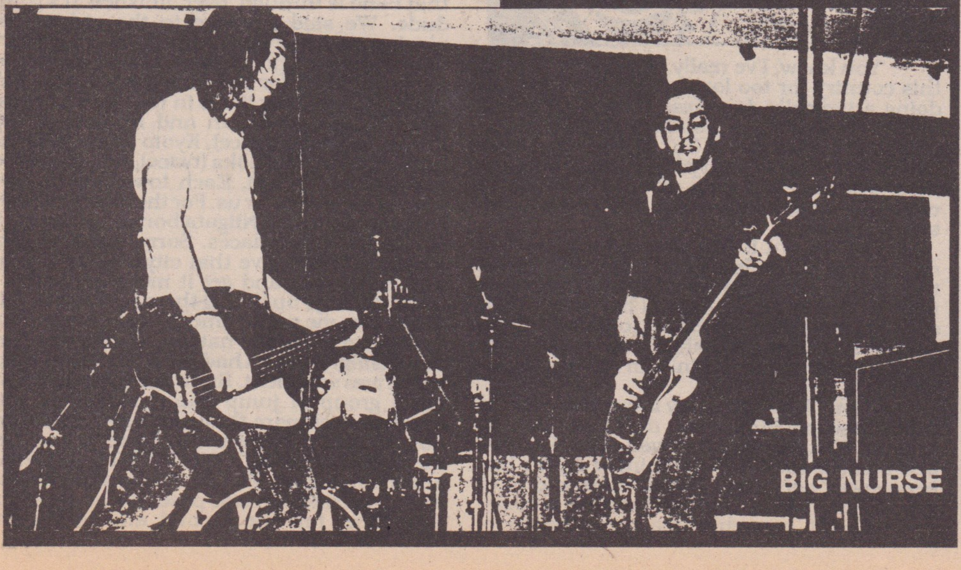
Well, I guess I'd better close for now. Some poor shitworker is going to have to type this up (*tell me about it- Lance*) as I don't have my typewriter with me. Next time you hear from me I'll be back in the USSA. Peace to all, Roger Armstrong.

Well, to be perfectly honest with you, I've never really written one of these things before. So if this is a bit on the sluggish side, than please bare with me. New Jersey is a nifty place to live. I think so anyway -- there are a lot of good bands here. Some of which I will tell you about right now...

Do you like hardcore? I thought so. INTENSITY, from Princeton, have their 7" out any day now. These guys are one of maybe 5 posi-core bands that I like. I understand that the records are pressed on green vinyl, but there is a delay on getting the sleeves done. Write the band c/o Jordan Crane/ 214 Bertrand Dr/ Princeton, NJ 08540. Their 7" will out on Common Sense Records/ 15 Glen Mawr Dr/ Trenton, NJ 08618.

Changing musical spectrums a bit, Trenton's STUMBLING WAY finally have their long-awaited 7" out on Red Ghost Records. Treat yourself to some fine music by sending $3 ppd to: John Norton/ 23 Heather Dr/ Trenton, NJ 08638. STUMBLING WAY will be appearing at Trenton's City Gardens with CHICKEN SCRATCH.

CHICKEN SCRATCH, who hail from New Brunswick, have just released their second LP on Community 3 Records. The LP is called Important People Lose Their Pants. Though I hate to use that worn out cliche of old, but if you were to look up, 'Alternative' in the dictionary, these guys would have their picture there. Very catchy tunes whose main draw is the cool tempo changes. Write them at 74 Portland Ave/ Fanwood, NJ 07023.



BIG NURSE

PANIC!, also from New Brunswick, have run into some copyright difficulties with their name so they are looking for suggestions on what they should call themselves. Please write with advice! One of the finest Ska outfits on the planet. 218 Rutgers St/ New Brunswick, NJ 08901.

Heading back into Princeton, WHATEVER have just released a 9-song demo for the low price of $1 and 2 stamps. These guys have got to have more fun than any of today's bands. They don't care what you do or don't smoke, believe in, drink, eat, say, etc... They do their own thing! And that thing is quite catchy. No one should miss this. Write to WHATEVER c/o Alex Swain/ 5 Greenview Ave/ Princeton, NJ 08540.

FLINCH, from Belle Mead, are planning the release of their second EP. Rumor has it that it will be called Wok and will feature a whole bunch of new FLINCH tunes. These guys have been compared to The Descendents, Dag Nasty, and the like, but I feel there is something that sets them just a little bit apart from those bands. To order the first EP on record or tape, send $4.50 ppd to John Yursha/ 525 South Woods Rd/ Belle Mead, NJ 08502. Or just write to talk to some of the nicest guys around.

THE BLISTERS latest 7" has been getting excellent reviews, and I can vouch for it. For a real taste of what New Jersey is all about, write to them at: Box 166/ Green Village, NJ 07935. No hogwash here folks. The BLISTERS are a rock and roll band. Just listen and enjoy!

BIG NURSE, from Asbury Park, have a 6-song cassette out on Splogetone. This has got to be one of the best things I've heard all year. You will really be missing out if you don't take advantage of this one. This cool trio is also planning a 7" single in the not-too-distant future. Write to them at PO Box 1555/ Asbury Park, NJ 07712.

I guess I can finish this thing up with a few brief words on some of New Jersey's finest in the world of fanzines. Stranjer Fanzine is (in my opinion) the all around coolest NJ zine. The layout is absolutely beautiful as is the content. Cover ll aspects of the punk scene. #9 of Stranjer is out now with CRUCIAL YOUTH, SAND IN THE FACE, Death Ride 69, Coffin Break, Dread and The Cause. $1 and 2 stamps to Erik Szantai/ 15 Van Saun Dr./ Trenton, NJ 08628. It seems like female zine editors produce some of the finest products in the world. Such is the case with Rabid Fanzine. Though it is small, it's jam-packed with interesting little tid-bits and interviews with SLINT and David Yow. This one is free but you should at least send a stamp because Alex is such a nice person. 104 James St/ Morristown, NJ 07960. For a bigger and beefier zine with more in depth interviews, check out Dagger #11. It contains the likes of Tad, The Anti-Scen, Texas Instruments, and Tar. This big boy is $1.65 ppd to Tim Hinely/ PO Box 460/ Somers Pt, NJ 08244. Finally, we come to the lifeline of New Jersey. The big JB. Jersey Beat is now up to #38 and features AMERICAN STANDARD, KINGS X, WRETCHED ONES, SHADES APART and a cool survey of punk rock drummers. Send $2.00 ppd to Jim Testa/ 418 Gregory Ave/ Weehawken, NJ 07087. Whatever Ramblings is the official zine of the aforementioned band WHATEVER and #4 is now out for 50 cents and 1 stamp to 5 Greenview Ave/ Princeton, NJ 08540. Real cool stuff—has a Fugazi interview. Then of course, the new issue of my zine is out with Rednecks in Pain, BLISTERS, FLINCH, Chemical People and more. $1 and 2 stamps to Mike Lupica/ 15B Andover Circle/ Princeton, NJ 08540.

Even if you don't want my zine, just write to me. I live on mail, so if you send me a nice letter, I'll probably end up sending it to you at no cost. Well I hope you've enjoyed this creative excursion of mine. Thanks for reading. Peace, Mike Lupica.

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Just recently Jerry's Kids have released a new 7" containing a cover of "Spymaster " by La Peste (early Boston punk band) and "Need Some" (a Jerry's Kids original) on the B-side which will assure you that the band has not slowed down one bit. They haven't gone metal, they haven't gone commercial nor have they wimped out. They have brought to us an incredible LP entitled "Kill Kill Kill," out now on Taang! It's been a long absence forJerry's Kids, five years to be exact, so a lot of kids who started listening to hardcore in 1984 probably have never heard of them, which is a shame because they were a major part of Boston's hardcore scene.

In 1982 they led off the "This Is Boston Not L.A." compilation album with seven songs; in 1983, they had one song on the follow-up comp EP called "Unsafe At Any Speed"; and finally, in 1984, Jerry's Kids put out their own LP entitled "Is This My World?", the final LP on Boston's X-Claim records. Because of X-Claim's non-existence, the LP was immediately out of print; only 3,000 copies were manufactured . Two years later, Curtis from Taang! Records reissued the LP on a German label (Funhouse); 4,000 were sold in Germany alone within a few months. In 1988 "Satan's Toy" (that was the original title for "Kill Kill Kill") had been underway for nearly two years. Out of frustration, Taang! released a 45 ("Spymaster"/" Need Some") over the summer of 1989 just to get something out. Finally, on November 5, 1989, the new LP "Kill Kill Kill" was released as well as a 25-song CD by Jerry's Kids with both LPs on it. Interview is with Bob Cenci and Rick.

MRR: Why a five year absence? Where have you guys been? Have you gone in other bands and come back to form Jerry's Kids? What brought you back together?

JKS: We haven't gone to other bands. We had two drummers since 1984. Brian left to join Gang Green and Mike from the original Gang Green joined us to play drums. Mike left and Jack Clarke is now our drummer. We've been playing out sporadically for a couple of years, D.C., New York, Philladelphia, Boston. We've broken up a couple of times in the last year but somehow always get back together. It's a miracle this LP has come out. We honestly thought it never would come out. We were in the studio for quite a while. I guess we're back together because of this record.

MRR: There seems to be a lot of effort by Taang! to re-establish Jerry's Kids to the masses. Reissuing your first LP, producing a new record and a 7". Do you appreciate what's happened with Jerry's Kids? Are you happy with Taang! as a label?

JKS: You forget the Australia-only 7" and the "No Time" video. If it wasn't for Taang! we definitely wouldn't be a band and we wouldn't have a record. I would still be mad a Rick for something stupid and Rick would be doing his 9 to 5 day job and Satanic cult activities on weekends and Dave and Jack would be either in other bands or no bands at all. We all have violent tempers and different interests but deep down inside we really want to do this. When we first started we had to beg for shows and play for nothing and the band would get pissed at me for making the deals. I didn't want to do it. I didn't want to set up recording time, book shows, distribute my own record let alone make my own record as well as motivate the band. We didn't have a manager and none of us really took the initiative.

MRR: So how do you manage to stay together?

JKS: We don't—we break up all the time.

MRR: So why are you back together now?

JKS: Because everything else in life is boring.

MRR: The production on the new LP is amazing. It sounds like it cost a lot of money.

JKS: It did.

MRR: How much?

JKS: Let's just say over a lot. The cover costs almost as much as the recording.

MRR: Who is that on the cover?

JKS: It's a friend of ours who just hacked up his whole family and wrote "Kill Kill Kill" all over the house in his parent's blood.

MRR: Nice .

JKS: Well, you asked.

MRR: Why did you change the name of the LP from "Satan' s Toy" to "Kill Kill Kill"?

JKS: It's not that we don't believe in Satan, we love Satan, it's that "Satan's Toy" after a while sounds like a full-on Satanic metal record and are not a full on Satanic metal band, We started out as a hardcore band and we still are. I didnt want people think we turned into something different.

MRR: What are your plans as a band now?

JKS: We're going to Europe in February for a couple of weeks. Our record is going really well over there and tours have been offered so we're going to do it.

MRR: What about the states?

JKS: If someone wants to book our tour call Taang! and make arrangements.

MRR: Any plans after Europe?

JKS: Yeah, we go back in the studio again and record. We've got six new songs. One is called "Kill Kill Kill" and another "Love Doll."

MRR: Why wasn't "Kill Kill Kill" on the LP?

JKS: It was written long after we started recording. We had 12 songs put aside for the LP.

MRR: So there's no outtakes from this record?

JKS: Just like seven versions of "Twisted Brain," four or five of "Satan's Toy," and who knows how many of "Rippin Out Your Tired Eyes."

MRR: Why so many of "Tired Eyes"?

JKS: We almost didn't put it on the record.

MRR: Why?

JKS: It's the poppiest and probably will be a radio hit. It's just not as hard as the other songs and we haue to be hard all the time for our girlfriends to appreciate us.

MRR: Why did you decide to cover a La Peste song, "Spymaster"? Who are they? I can't seem to find the original.

JKS: They were an early punk band from Boston and put out one single called "Better Off Dead" which is great, but "Spymaster" is not on that single.

MRR: So how did you hear it?

JKS: Curtis has the only copy. There is only one copy and he has it. He let us listen to it once. We felt privileged and so we recorded it. It's a great song and we just sped it up and put it into overdrive you might say.

MRR: Why is there only one copy? That's ridiculous.

JKS: I think there were actually 500 but Curtis had them destroyed when Jerrys kids decided to record it, and now there is one.

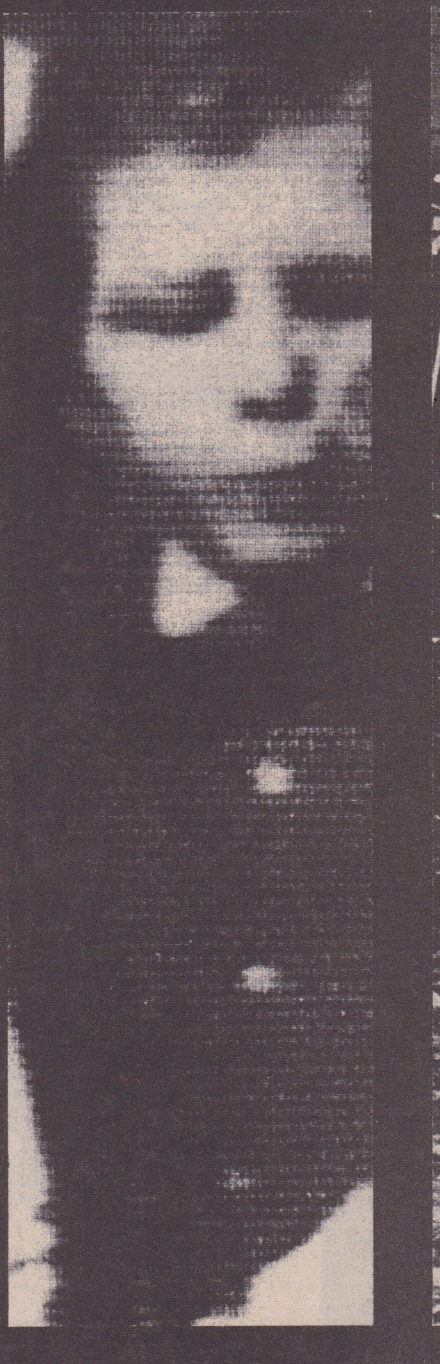
MRR: Do you cover any other songs?

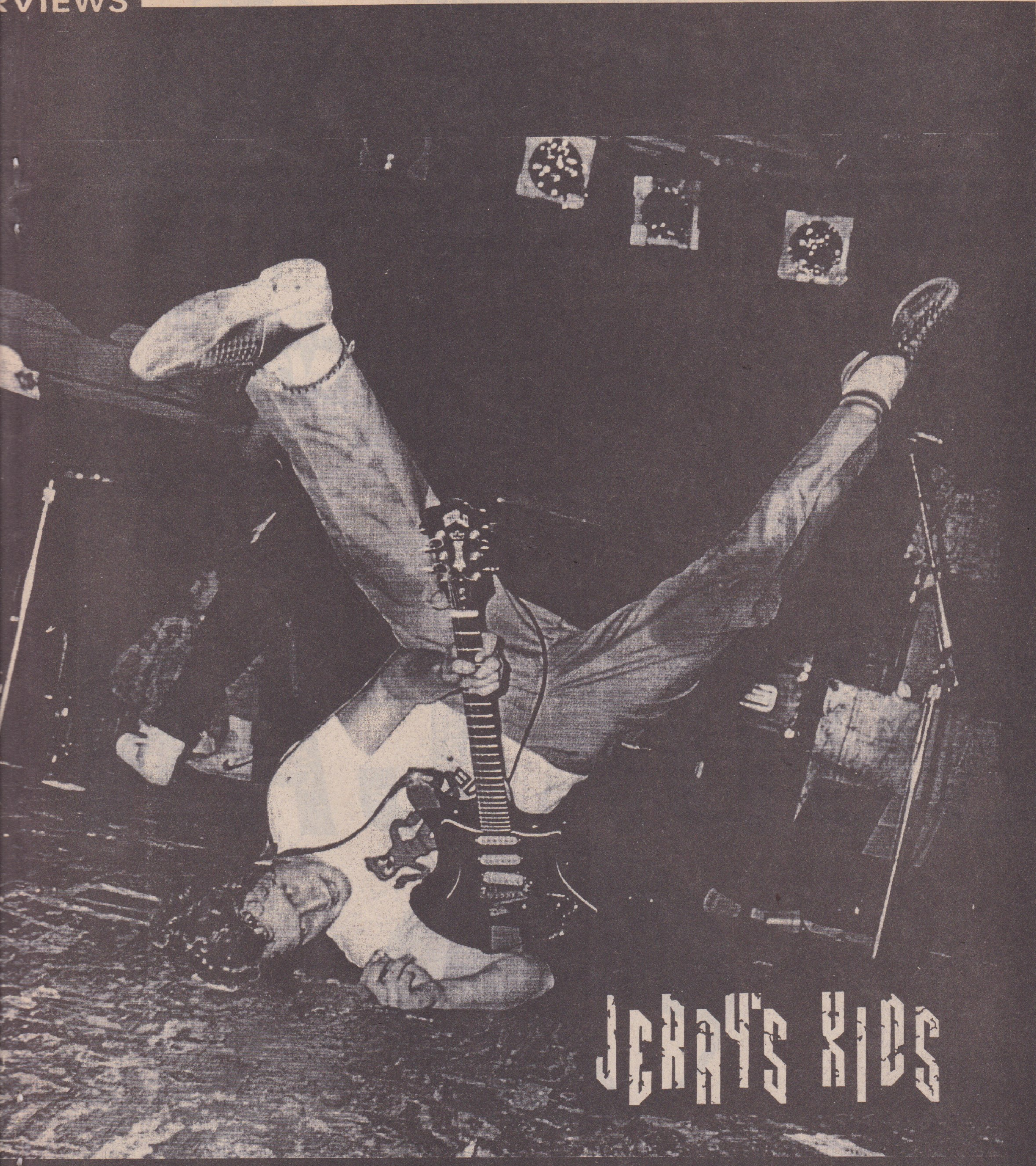
JKS: Yeah. "Fine Young Cannibals."

MRR: Rick, you write all of the songs besides "Spymaster" and Bob wrote one on "Kill Kill Kill." Why is it that he is only allowed one song on the LP?

JKS: Rockin' Bob wrote " Right Now" on the new LP and he wrote a bunch on the old LP. I lit a firecracker under his ass in 1984 and he got amnesia. While he was in the emergency room with a black ass he recited the words to "I'm Lost." He doesn't remember this. So five years later I did the same thing during practice only this time with two firecrackers figuring I'd get two songs but it didn't go off. It was a dud. So we tried it again in the studio with a long fuse and Bob kept chanting, "I want it Right Now, I need it Right Now." We realized that was good enough for a song. He also looked really weird squatting in the studio chanting "I want it Right Now. I need it Right Now." So to save embarrassment and non-bowel movement for the rest of his life, we figured it would be a good idea not to have this happen too often.

Jerry's Kids c/o Taang! Records/ PO Box 51/ Auburndale, MA 02166/ (617)965-5673

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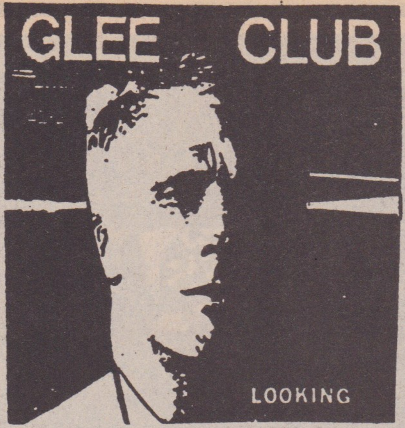

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Interview with Decadence Within. Questions by Paul. Answers by Ian (bassist).

MRR: You guys have been around a while now — are you disillusioned with your lack of success?

DW: Five years! You can't call five years "a while"!! Yeah, we've been here a long time, and we've seen bands pop out of nowhere and almost instantly become more successful than us... But success is a very relative word. We're not interested in success in the usual "stardom" sense. We've had a lot of good reviews for our music, got a very positive response from everyone who's heard it, and we've seen people enjoying what we do — that's a big enough reward for us! Believe me when I say we are not after financial reward — we've never made a penny off the band. In fact, we lose hundreds of pounds each year, and we will continue to do so, 'cos we love what we do!

MRR: Does the LP mark a turning point in you "careers"? It certainly sounds like a new Decadence Within.

DW: This Lunacy was a vast improvement on all our other recordings, but it wasn't a concious decision to change our sound — the songs were written during the previous 18 months, so it was a fairly gradual progression. But people who didn't see the band play live during that time wouldn't have been aware of the direction we were headed. I know that the next LP is going to display a similar progression, and we'll be doing a few things people won't be expecting from us... Hopefully we'll turn a couple more heads.

MRR: So, overall you're pleased with the LP?

DW: Definitely! It was definitely the best we could achieve in the budget, and we think it does us a lot of justice. We have a few reservations about the production. But they're only minor niggles. The whole thing looks and sounds just how we wanted it to.

MRR: Since the LP, you've had a reshuffle in your ranks...

DW: Yes, Kev left due to various reasons, the main being the usual cliché — musical differences. Decadence Within was progressing in a different direction to what Kev wanted. It was a very amiable split, and we're still the best of mates. The new guy is Richard White, and he's snapped up extremely well. He's a very competent vocalist and frontman, and he's giving the vocal side of the songs a new dimension.

MRR: Will Richard be doing any lyrics?

DW: He's already got some done, so we'll definitely be using some of his lyrics, although I'll continue to write a lot of the songs too.

MRR: The lyrics on the LP are very positive. Are you straight edge or what?

DW: Well, none of us drinks, smokes, does drugs or eats meat... Does that make us a "straight edge" band? We dislike being labelled intensely, but I think "straight edge" is a very positive thing to happen to hardcore — I mean, at least it is promoting a responsible attitude — so we have no objections at all to being associated with straight edge.

MRR: It's just that you come over that way, what with the short hair and the hooded sweatshirts reading "self respect"...

DW: Well, I could have long hair and wear a polka dot dress and I'd still think the same — hair length and style of clobber are not accurate ways to judge people, and the sooner everyone realizes that, the sooner we'll see an end to alienation and divisions within hardcore. As for the "respect" shirts... we put respect as being the ideal with which to view life; when you learn to respect yourself, you learn to respect other people. Hence you learn to respect other animals and their right to life, the planet and so on. It's a healthy outlook to have on life, and I certainly feel better for it.

MRR: "War Is Here (And Now)" isn't such an obvious lyric as the title would suggest either. Is it based on personal experience?

DW: I try to write any lyrics from a different angle to the norm. I like to take a different approach, a new slant. The song you mentioned is very metaphorical... The conflict in the title is actually an inner one, raging in the mind. I really hope people can relate to it, 'cos it was written from the heart, based on personal emotions. If I knew my lyrics had touched someone, I would be overjoyed.

MRR: Last question about the lyrics, tell me about the title track, and how it ties in with the cover.

DW: The title track is a summary of a lot of the negative and evil things we can see happening in the world. We chose that song to be represented on the cover because it's by far the most pictoral lyric on the record. The cover is a virtual translation of the lyrics into pictures, and is very provoking, which is just how we wanted it. Incidentally, John Yates, who did the cover for This Lunacy will also be doing the cover for our second album.

MRR: Why do you think Peaceville has been getting flak recently as a capitalist / rip-off label?

DW: I honestly don't know, and it annoys me. I'll tell you now, Hammy who runs Peaceville is not a rip-off; he's an honest, outspoken, down-to-Earth bloke who releases records by bands he like. He really does like the music he releases. Which is more than can be said for a lot of record labels. And he's in huge debt anyway, so no one can say he's creaming cash off the scene. Mind you, anyone who works the hours he does one the label is entitled to make a living! I know I wouldn't go to work for nothing! I think he's annoyed people by releasing music be bands they view "un-cool," such as Autopsy. But if he puts the work in, it's up to him which bands he wants to release records by. Just 'cos he likes metal bands doesn't automatically make him a capitalist! I know I'm up on my soap box about this. But it riles me when people slag others off for no real reason other than idle gossip. There's too much bitching in the scene... let's see it stop!!!

MRR: You've been a bit quiet on the gig front recently — why? What plans have you got for live shows in the near future?

DW: We've been playing regularly, but not as much as we'd like. I don't know why, but there seemed to be a real slump in live shows during the summer. Things have picked up now, and we've got a good few gigs lined up between now and Xmas, which I'm looking forward to 'cos we love playing live. And we're hoping to get back to Europe soon, and after that, who knows? There's been talk of going to Italy for some shows, which'd be nice, and we'd love to go back to Ireland because last time was a lot of fun!

MRR: Here's a tricky one: What would you like to see improved in our scene?

DW: I'd like to see more enthusiasm and sincerity, and a lot less of the backstabbing. The hardcore scene is supposed to be an alternative, so I'd like to see everyone start acting like it!! Another thing which would be great would be to see more women actively involved... considering the proportion of males to females, the percentage of girls actually in bands, promoting gigs, doing zines is minute! And we know, from personal dealings with the few girls we have met, that they can do it as well as blokes! I really don't know why girls in hardcore (not all of them — please don't get me wrong!) seem content to so often take the role of passive observer. It'd be great if this could change; that really would be a move against the stereotype, wouldn't it?

MRR: Going back to the straight edge thing, what do you think of a band like the Cro-Mags condemning gratification of the senses?

DW: It's all a matter of interpretation. I don't see anything wrong at all with pleasurable sensation, as long as it's not harmful or whatever. I mean, walking through a summer field and inhaling all the scents and listening to the birds singing and enjoying all that, could be termed gratification of senses! Some people could even say the same about enjoying music... But I love music, and I don't see it as harmful to me or to anyone else, so I see nothing wrong with that. Sex could also be termed as the same, but I see nothing wrong with that — if both parties agree, what harm does that do?

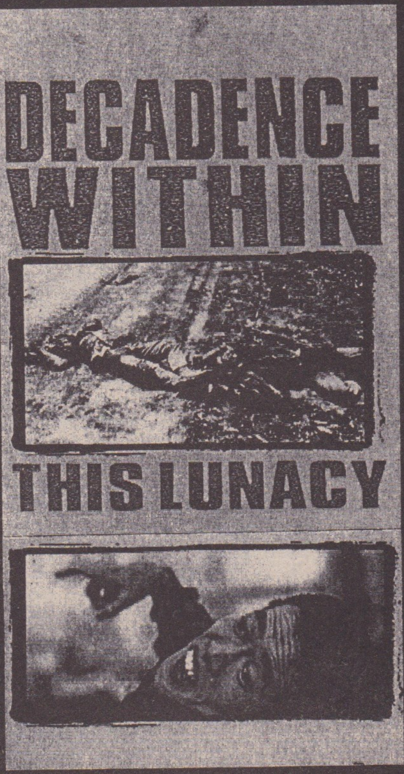
MRR: Well, you brought up sex, and I know I said we'd finished talking about the lyrics, but can you explain the reference to "free love" in "Self Respect"?

DW: That's tied in with the "Respect" thing again. To my mind, sex is an expression of love, and any respecting person shouldn't really be sleeping around. Like I said though, this is a personal opinion, and I suppose it's up to the individuals concerned. If they're aware of their actions and all possible consequences, who am I to say it's wrong? What we try to do with our songs, is to express our opinion as eloquently as possible, and hopefull provoke some thought, rather than point fingers and condemn.

MRR: Any last words?

DW: We'd like to say thinks to anyone and everyone who's helped us over the years, in whatever manner. And we'd like to urge everybody to check out our LP and give our music and lyrics a chance... You might be surprised! If anyone wants to write, feel free to do so — an IRC isn't essential, but it will speed up your reply. Thanks also to John Yates for laying this out for us, bailing us out of trouble over our LP sleeve and generally being an all round good guy!!

Contact: Ian/ Eastle/ Homend Cres/ Ledbury/ Herefordshire/ HR8 IAQ/ UK



HELIOS CREED

Helios Creed burst on to the Bay Area alternative music scene in the late '70s as one of the members of the legendary band CHROME. After the band's demise, he went on to form his own music project/band named—what else—HELIOS CREED. Now with a new album out on Subterranean Records, Helios Creed proves once again that it's more than possible to make a new record without it sounding like the albums before or the same way twice on a record. Interview conducted at the legendary Hell Hole in San Francisco on 8/29/89. Interview conducted by Flesh. Those wishing to contact Helios Creed may reach him at Subterranean Records/ PO Box 2530/ Berkeley, CA 94702.

MRR: So, is there anything that you would like to say to start out this interview?

Helios: Let's see.... always listen to your uncle.

MRR: Some people, when your name is mentioned, usually say "Oh, he's an acid casualty" or "He's burned himself out on acid and isn't as good as he used to do be."

Helios: I don't know why, I really haven't done that much.

MRR: You haven't?

Helios: No, I think that's just because people think my music is reminiscent of the acid days. It's not my main inspiration of my music. If anything, I've probably smoked too much pot and drank too much beer, but I don't use too much acid too much like that, like the average Deadhead. I don't believe in it as a weekly recreational drug. It's a sacrament.

MRR: Out of all your recordings, including your work with Chrome, the music seems to be unique. Going from song to song, no two are alike. Is this done intentionally?

Helios: I like to think so. I like to think that the music is uncharacteristic. It can't be catagorized, that each song is different. A different entity almost.

MRR: So you do try to make them sound individual and unique?

Helios: Yes.

MRR: Where do you draw your inspiration for music?

Helios: From just about everything I've ever heard, from '60s psychedelia, '70s rock, punk rock, to '80s music. I listen to just about everything, including classical. The stuff I used to listen to was stuff like Jimi Hendrix, Jethro Tull, early Fleetwood Mac, blues, and stuff like that when I was a kid.

MRR: What has happened to the other members of Chrome?

Helios: Well, as far as Chrome there's really only a partner, Damen Edge, and he's still making Chrome records.

MRR: He is?

Helios: Yeah, or solo record maybe. I don't know when the last time he made one.

MRR: Is he still in the Bay Area? I've heard he's on the East Coast somewhere.

Helios: He's in LA last I'd heard.

MRR: Recently, a few long broke-up bands like Crime, No Alternative, MX-80 and others have reformed and are playing again; what do you think of this?

Helios: I think it's great. I wish the great bands would never break up. I'm not to enthused about the Doobie Brothers getting back together, though. I think it would be great if early Pink Floyd, or maybe if some really early bands that were really stupid got back together; I'd be thrilled.

MRR: In the underground culture and underground music as it exists here and now as of 1989, what do you find that you like about it the most and/or the least?

Helios: It's interesting, it's reaching ahead. It's a synthesis in music that I think is happening, whereas I think the pendulum of things went through the stupid hippy love thing, then the punk hate trip, then heavy metal. People grow with the flow of this thing. As far as now, I think it's maybe reaching a synthesis.

MRR: Kind of everything from every generation in a mix?

Helios: Yeah, the knowlege of all generations.

MRR: Let's discuss god.

Helios: Ok.

MRR: What are your theories as far as any kind of deity or is there a deity?

Helios: I believe that we're all god, in a sense; we're all the same being. I believe that when you're talking to me or someone else that you're talking to yourself in a different way. We all have individual personalities. I believe that everything is just a division of one thing, one life form, one intelligence. I don't know the rules, or if there are any, maybe that's just an illusion of man. As far as the bible goes, I think that's all man's trip. I think there's some truth in that, but I don't know what it is. Maybe it's just the things that are obviously true, like quit hurting each other, money isn't all that it's cracked up to be, stuff like that, the 10 Commandments, that's basic stuff.

MRR: What kind of books do you read?

Helios: I used to read a lot of science fiction books; now I like watching movies.

MRR: What woud you say are your favorite books and movies?

Helios: I'd have to say... "The Impersonal Life" & Dr. Seuess.

MRR: Would you say that books and movies are channels of inspiration as far as your music goes?

Helios: Oh yeah. Sure. Because to me, the music has a visual-movie-thing and you don't have to do drugs to pick up on that. It's the 3-D quality of the music that goes on in your head when some certain music is playing.

MRR: What do you think of technology and the electronics revolution that we're right in the midsts of?

Helios: It's awesome. I think it's pretty amazing to think about all the branches of our intelligence. It's pretty amazing all the things we can do with our minds.

MRR: With the way technology is improving, do you see it as a threat to the individual?

Helios: Most likely, most probably. We'll all probably get killed by it, but that's part of life, too.

MRR: How do you view life, death and the while process of dying on this plane anyways?

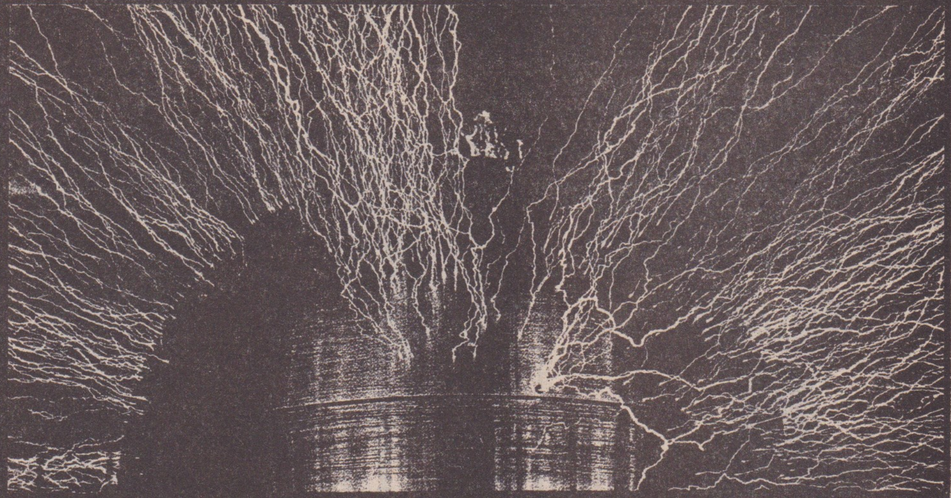
Helios: I see it as an initiation, and I see it as good. What's a drag about it is that we can't have a healthy war. We now have to be uptight about everyone else. If we were to have a war now, they'd use the bomb and blow up the world. I'm not into war, but we have enough animal in us to want to fight, and a lot of us need to get it out of our system. And we can't do that, so frustration is mounting. That's one of the reasons punk happened, because people needed a way to let out their aggressions.

MRR: Do you see it as being healthy to dwell on either life or death?

Helios: Oh no.

MRR: On to your music. Your newest record seems to have a metal tinge to it.

Helios: Metal?



MRR: Metal.
Helios: I grew up listening to Black Sabbath, Jimi Hendrix, and all that stuff kinda inspired me. I like fuzztones.
MRR: But by the same token, it doesn't seem to be either formula fast chords or playing the same type of solo every song that you hear by many, if not a majority, of heavy metal bands.
Helios: Oh no, I could never get off on that stuff, the "we're faster than you, hotter than you" kind of attitude.
MRR: So you try to avoid playing any kind of formula in your music?
Helios: I say there is, but I try to keep it straight. I like to keep a standard rhythm section and try to weird out the top section to the point where it's interesting. That's my theory.
MRR: What do you think of these guitarists who latch on to a certain formulation that they find is commercially acceptable and stick to playing that until they die or retire. Like say, Eddie Van Halen, Joe Satrioni...
Helios: I don't understand that. The thing was, when I was a kid, was that I wanted to be the best guitarist in the whole world. Which is a kinda of a stupid thing if you think about it. So I learned all these different styles, I thought that was what you had to do. Then I went through a phase where I rebelled against all that, where I wanted to be the most accidental. I got into tones more than technique. That's what me and Damen were into with Chrome, how neat tones were and how they affected you. Distortion is addicting, very addictive.
MRR: From when I heard my first Chrome record up until now, the music differs extraordinarily from when it's done live. Lots of tape experimentation.
Helios: Yeah, I like to use a lot of backwards effects. One time we took a lighter and burned the tape so it would sound different. I'm into experimenting. As a matter of fact, my next album is going to be totally experimental. I want to experiment even beyond what everyone else has done.
MRR: You live deviant from the way most people live, no apartment, no house, no property. Does this help in your creativity?
Helios: I don't own any property, I have a bus. I was never too happy living with roommates.
MRR: So it does help your creativity?
Helios: Sometimes. I need a phone. When I get a phone, I think it will add. And a generator. A phone and a generator.
MRR: When I was living on the side of a moutain in Montana, I had all these poems, stories and ideas pouring out of me, kinda like breaking a dam.
Helios: When I was living in this warehouse this one time, it had a high celling. It gave me a lot of inspiration for some reason. I was able to expand my thoughts more. That's when I wrote the last Chrome stuff. When I lived there, it was all mine and my girlfriend's; we had the whole space to ourselves. I'm very claustrophobic, so in the bus I had to get over that.
MRR: In the paper a while ago, a lot of people said that they couldn't live without their phones, microwaves, power, their cars. Helios: It's not that I don't want those things, if I was given a choice between living in an apartment or living on a bus, I'd take the bus. I'd rather live in a house somewhere really cool, but I'm not rich yet. Maybe I'll never be rich.
MRR: I've never heard any political or social song done by you or Chrome.
Helios: "Blood Red" is. But not like Jello, but it is. It was my first and only political song.
MRR: What made Chrome attractive to me, as well as your latest work, was there wasn't any "Reagan Sux" or "The Government Sux and here's why" songs.
Helios: I don't think it's necessary to be saying the same stuff over and over again. Everybody knows it. It was good back then because people needed to hear other people say it in a big way like that, but now we got to go on.
MRR: You played a lot of places that are now gone, like the Mab, and the On Broadway and others; do you miss them?
Helios: Oh yeah, I used to love playing at the On Broadway, the way it was. I used to love playing there.
MRR: Now it's a discoteque.
Helios: Yeah, it looks like a gym. We shot some videos there, but I don't know how to get ahold of them.
MRR: Target Video had Chrome on video. I've only have seen a copy of the video at Captain video once.
Helios: That's a drag. I don't know the full story behind it, but Damen sued Joe Target. Evidently he had copies of the videos from this guy; he just copied them and released them without anyone's permission. So Damen sued him.
MRR: Is that why there aren't that many copies in rental stores?
Helios: I think so.
MRR: Is there any Chrome material that's still in print?
Helios: I don't know, I think that there's going to be a re-release. But I really don't know because that's Damen's trip. Right now I'm pretty much making new stuff.
MRR: Woud you like to see the Chrome records being released?
Helios: Oh yeah, I'd like to see all of that stuff be re-released so that people could hear it.
MRR: In the future, will you ever put your music to video?
Helios: Oh yeah! I want to, I really want to. Actually we did do some video shooting at one of the last (SF) church shows. I haven't seen it yet. That was a while ago.
MRR: Do you think that your video will be played on MTV?
Helios: I don't really think about that, I know the type they want. I don't think they would ever. I don't like the type of videos they make and play. They probably wouldn't accept it.
MRR: When MTV first came on the air, it was extremely experimental, even the really terrible bands had at least a good video. Now it's the other way around. All the videos suck. Even when a good band comes on, the video more than likely will suck.
Helios: I know, I can't even watch it any more. We call it emty-v or empty- tv.
MRR: As far as television goes, there used to be a lot of shows covering underground and alternative music. A good example was New Wave theater, hosted by Peter Ivors. They would put bands on national TV, like Fear, Suburban Lawns, Dead Kennedys, you name them. Do you think that any other show or coverage of alternative music will ever happen again?
Helios: Oh sure. I think they'll have to show things like that on TV when people's demand for music becomes more diverse.
MRR: Do you see the diversity starting to happen?
Helios: It will.
MRR: Earlier I spoke of mainstream performers who follow formulas. A lot of alternative bands, successful and otherwise, do the same. They're trying to sound like other bands and in some cases look like the members of the band that they're copying.
Helios: Yeah, things like that come, and most go.
MRR: What bands would you say are the creative, most diverse bands that you've heard or listened to?
Helios: I guess the Butthole Surfers are making it, but that might be because we play in a similar genre. Big Black, I like Steve Albini's stuff, too. He has dimension.
MRR: When you put together music, do you see it that there must be a heavy involvement in intelligence and thinking things through?
Helios: Not necessarily. I mean you can, but one thing I learned is mistakes sometimes turn out better than what I tried to do. So I'd leave them. There is some kind of intelligence in accidents. People think, "Wow, how did you do that, that's genius." No genius about it, it was an accident. A perfect sploch.
MRR: Any closing comments?
Helios: Yeah, my records aren't influenced, necessarily, by chemicals or drugs. Most music I make straight. As far as the inspiration, it's from people and other things that I see and other songs. I don't really write songs on drugs, I get confused.
MRR: Want to say anything to the anti-drug forces that will read this?
Helios: Well, if that's what they want to think, it's ok by me, I'm not down on drugs, but at the same time drugs have always been here and man has always used them as a spiritual sacrament. I think drugs are highly abused now and highly misunderstood. We have drugs that need to be experimented on a level that it would help people, not hurt them. Instead of condeming them.
MRR: Through my reading, they did an experiment in Canada with alcoholics and found that LSD was a possible cure for alcoholism.
Helios: Yeah. It could be.
MRR: Any other closing comments?
Helios: Yeah, my hobby is trains.
MRR: So send train parts?
Helios: Yeah, send your N-gauge trains to me or bring them to the show. I'll take them.

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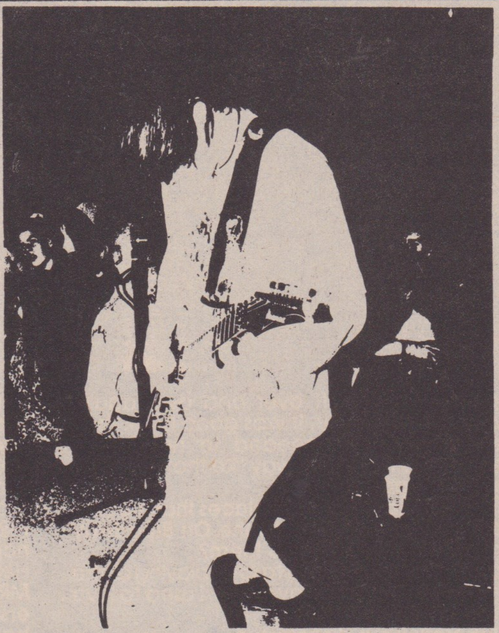

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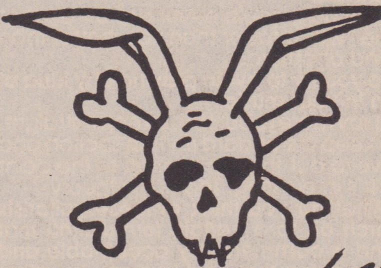

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INFORMATION IS STRENGTH • KNOWLEDGE IS POWER

The Shadow is an ambitious political newspaper operating out of New York City's Lower East Side. Since the Tompkins Square Park riot of August 1988, a budding political movement of squatters, radicals and the homeless has emerged in the area with suprisingly strong organization. Even a year and a half after the "official" confrontation, the park and the surrounding areas continue to make headlines as the scene of many showdowns between the city and its citizens. The Shadow represents the current political atmosphere and provides a well organzied source of information about an increasingly volatle and dramatic situation. Interviewed is Chris/Flash, the Shadow's editor... Interview by Sam McPheeters.

MRR: What's the history here?
Flash: The Shadow started here in the Lower East Side because this is the place where many underground magazines and newspapers existed in the Sixties, like the Rat and the East Village Other. After the Tompkins Square Park pig riot in 1988 and all the slanted media coverage that followed, we decided to start a media of our own. The need was for our own newspaper to cover events in the Lower East Side and relevant events worldwide.
MRR: So the deciding factor for starting the newspaper was the riot in August 1988.
Flash: Yeah. Right after the riot we started planning the Shadow, and it took about 6-8 months for the first issue to come out. Our first issue came out this March.
MRR: What's the current press run?
Flash: It started with 4,000 16 page issues. Right now we're up to 6,000 24 page issues.
MRR: Where does the money for all of this come from?
Flash: Actually, we're seriously in the red right now, but we get a lot of donations. We're starting to get more ads. We're not in this for the money—we just want to get the information out. If we come close to breaking even in the next few months we'll be happy. We've had a few benefits to raise funds.
MRR: How many people are involved?
Flash: It fluctuates... two to ten people. Right now we have a good crew of about ten people, but most of them are anonymous. I'm the only one who puts his name up front. Every else uses pseudonyms, which is understandable, considering what's being written sometimes.
MRR: Have you ever been physically harassed or attacked for your work on the newspaper?
Flash: No, in fact a lot of the cops like the Shadow. I make them pay for it, everybody else gets it for free. All the cops, and their bosses, including deputy inspector Jullian (the police figurehead for the 9th Precinct/Tompkins Sq. area) seem to like it.
MRR: That's kind of surprising.
Flash: They give me positive, constructive criticism. Sometimes they deny a quote, or say something like "I'm suprised that you got that in there". The Deputy Inspector is one of our higgest fans.
MRR: They don't give you any shit for stuff like printing the license plate numbers of unmarked police cars?
Flash: They haven't mentioned that yet, but since we've done that they've gotten rid of those cars and gotten a whole new fleet of cars on the beat. But by next issue we'll have all those new license plate numbers too.
MRR: Is there any sort of set editorial policy? Do you accept any and all submissions?
Flash: The only things I'll reject are things that are too flighty... um, unrelevant to our scene. I'll take anything that smacks of anarchy, anti-authoritarianism and free thinking. We're generally looking for news items that are reported from an eyewitness point of view.
MRR: How much of a balance between national and local issue do you strive for? Or do you make those distinctions—for example, last year's riot is often referred to as an 'international symbol'...
Flash: Generally local events are our major concern. But stuff on a larger scale is good. For example, People's Park in Berkeley. The riots out there are definately relevant to what's going on. The Food Not Bombs campaign in California, where people were arrested for giving out free food to the homeless, is relevant. Marijuana legalization marches, Supreme Court abortion decisions, all that stuff is relevant.
MRR: I'm curious about your ads—it seems like a lot of local neighborhood businesses have started advertsisng in the Shadow, including a lot of 'normal' restaurants and stores that have no direct relation to the politics.
Flash: That doesn't really seem too odd to me, I think it's going to increase. People in those businesses are beginning to realize that the Lower East Side is what it is, and the newspaper represents that. A lot of these store owners like the Shadow, even though they' re somewhat mainstream.
MRR: It seems like an indication of the strength of the newspaper that you can walk into a lot of the stores in this part of town and pick up such a 'radical' newspaper...
Flash: It is interesting, but by my standards the Shadow's not radical at all. It' s not radical enough. If you look at the East Village Other, from exactly 20 years ago, they printed plans for how to build a molotov cocktail, and diagrams on how to beat up a cop. They published heavy shit back then, and they had major movie studios and record companies advertising with them—no one cared how 'radical' you were. But today everyone's a little more nervous about advertising.
MRR: It seems kind of ironic that the Shadow's most vocal enemies aren't the cops or the far right wing, but neighborhood 'liberals'. A lot of whom go out of their way to say that they voted for Jesse Jackson, are pro-choice, etc. etc.
Flash: We get a lot of flack both from the ultra right and from the ultra "liberals" who claim to lean towards the left. "We're very concerned about the homeless, but..." they don't want them in the park, they don't want them here, they don't want them there. But they're very concerned. Well, what the fuck does that mean? They oppose our stand because they're unwilling to take a stand. Every other publication on the Lower East Side just straddles the fence. They try to satisfy everybody, and that's bullshit. For the most part, all the other local newspapers are out to get advertisers. We're not out for that. We're out to give out information.
MRR: The New York Times stated a couple of months ago that the main reason ther's been no new riot, on the scale of what happened in August 1988, is because of new police tactics revived from 20 years ago—stuff like using plainclothes cops to single out individuals. Do you think that's the main reason there's been no new riot?
Flash: Since the pig riot the cops have changed their tactics... they've been very clever. They've been using undercovers more often, they infiltrate groups more often, they single out people that they consider to be leaders and drag them out of a crowd before things get to a boiling point. But for the most part the cop's new strategy is hit and run. They do their thi\ng, get out, and leave maybe one or two token cops behind. This way, without a large police presence, people can' t get enough anger up to want to fight the cops. There's never a riot without the cops. The cops create the riots. And the cops realized that. The realized that if they take a powder, if they get lost, then there can't be a riot. People react to what they do, and if they' re not there, there' s nothing to react to.
MRR: So you think that the only thing that's changed is that they've gotten wiser on how to handle the whole situation?
Flash: Yes. There' ve been a lot of skirmishes since the 1988 riot, skirmishes on par with what happened at the "big" riot. But the cops know how to back off now. They know enough to stand still. They'll let you spit at them, curse at them, anything. They won' t react. They'll act like zombies. Only when you do something like throw an egg, or an M-80, in their face will they jump in and attack you.
MRR: It's probably no big coincidence that all these new rules kicking the homeless out of the NYC subway system are starting to be enforced just as the cold weather rolls in...what do you think's going to happen in the city's near future?
Flash: We're in a very tricky time right now. It could go in any direction. Koch is out after 12 .years, Mayor-elect Dinkins doesn't want to make any waves. Meaning that Koch can get his last licks in on the homeless, squatters and radicals on the Lower East Side for bugging his ass for his entire term. He can pay us back right now and suffer no political consequences. He has nothing to lose, he already lost the election. But it looks very bad for the incoming mayor to have the situation continue, so who knows. The next three nlonths will tell all. For the month of November it was predicted that all the squats would be hit by the City department and the HPDP and the cops. But nothing's happened yet and November's almost over. Who knows. Property values have already started to drop on the Lower East Side... maybe all the yuppies will split and people can start living at decent, affordable rents again.
MRR: Future plans for the Shadow?
Flash: Yes, I would like to work on resurrecting the Underground Press Syndicate that existed in the 1960's. They were a group of underground newspapers and media people all over the country. So whenever something important happened in one part of the country, everyone carried the story. I want to continue to work on getting other parts of the country to have a forum where people can get the real news, not mainstream bullshit. I'd like to help people start their own underground newspapers. Ultimately, the Shadow's goal is to help people become more independent in their ways of thinking and living. They don' t need the system at all.

The Shadow press/ PO Box 20298/ NY, NY, 10009

COFFIN BREAK

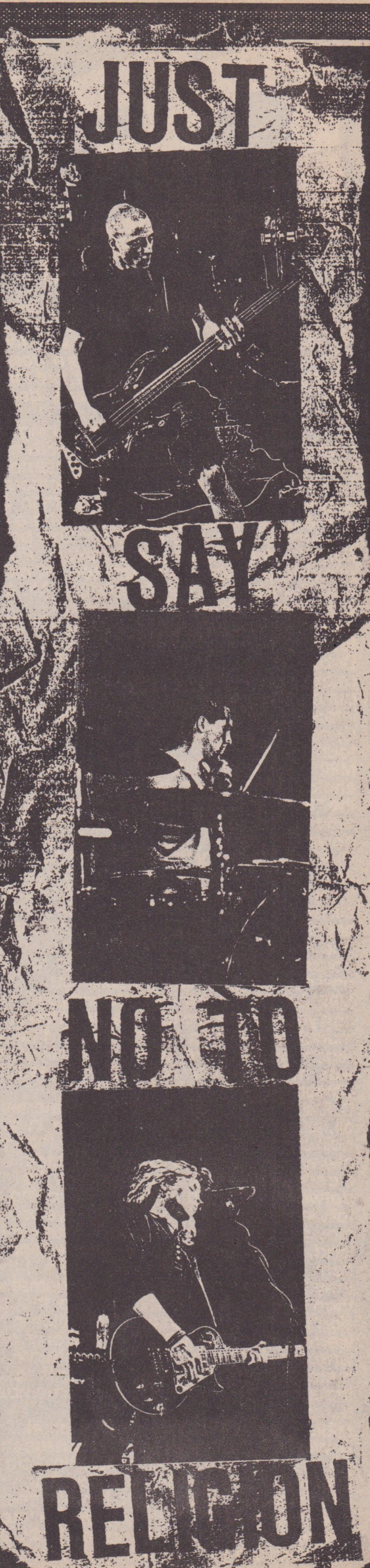
Interview by Mike LaVella

I first found out about Seattle's COFFIN BREAK through my friend Tom Dark, the singer for Cleveland's KNIFEDANCE. During one of our all to infrequent phone conversations, he told me that they were coming through SF and that I should check them out. Since Tom is one of the few people I can really get with musically, I went. But what could prepare me for the onslaught of sheer, raw, over-the-top talent-core, if you will. These guys could write songs. They play them with a skill rarely seen these days. Besides that, they looked like they were having FUN. I introduced myself after the show, and to my surprise, Tom had told them to expect me. So it was like we had some common background and we hit it off right away. I agreed to do an interview and after plenty of delays, some serious, some really stupid, I was able to do a phone interview with Peter Litwin, guitarist and sometimes vocalist. Of course, the tape recorded 'phone hook-up thing didn't work (thanks Tim!) at all, so here's what I got from my notes and semi-legendary memory. Read on....

MRR: Exactly when did you get together?
P: May of 1987.
MRR: What bands were you in before Coffin Break?
P: I was in a band called the Extreme with Steve, the first Coffin Break drummer.
MRR: What about Rob? (Skinner, Coffin Breaks bass player/singer)
P: He has a totally different background, he used to play in jazz bands.
MRR: So how did you two get together?
P: We were together for a month without Rob, we put an ad in the Rocket for a bass player, at one point, we tried out T-man from Blood Circus. But after we heard Rob, that was it.
MRR: Happy ending, or should I say happy beginning?
P: Yeah.
MRR: So, May of '87. That means that you've been around longer than lots of Seattle bands with bigger names-
P: (Interupts) - like Tad and Mudhoney..
MRR: Yeah, how does that make you feel?
P: A little envious, I mean if you're on Sub Pop, it's an easier route to recognition. We just have to work harder. It's actually pretty hard in Seattle, with all the competition and so few places to play.
MRR: Everyone from up there complains about that. But even though you're not on SubPop, doesn't the Seattle hype-thing trickle down to help bands like you guys?
P: Oh yeah! There's no bad blood or anything. We do have connections with Sub Pop because Daniel House, who runs C/Z records, works for SubPop. He does distribution for both labels. So our record should really get out there.
MRR: You're first 7" was recorded when?
P: In May of 1988, after we'd been together about one year. We played a whole show to about 10 friends, and recorded it live-to-8 track, 13 songs-enough for three 7"s.
MRR: You got a good response from it, huh?
P: Well, John Peel, who plays Mudhoney, also plays Coffin Break.
MRR: Well, he should play it, it's good.
P: Thanks.
MRR: What's the deal with the song on the Teriyaki Asthma comp? (Hole In The Ground)
P: To me, it's really a depressing song lyrically...
MRR: I mean it's really different from the rest of you're songs.
P: Well, you know how some songs are built around the bass/line, or around a guitar riff? Well, that one is built around the drums.
MRR: Did you set out to do that intentionally?
P: I personally don't think about things like that, they just happen.
MRR: When did you record the LP (Psychosis)
P: Jan/Feb of 1989. We did it in 23 hours...
MRR: It's a fucking monster...
P: I'm pretty happy with it, overall.
MRR: Do you have any other songs on comps or cassettes out?
PL When we were together for about three weeks, we recorded an eight song demo. It sold about 500 copies. Then we have three other demos.
MRR: Really? How many were made of each?
P: Around 100.
MRR: On what label?
P: None.
MRR: Ever think about printing more up?
P: No.
MRR: Other releases?
P: We have one song "Just Say No To Religion" on the Secretions comp LP (also on C/Z)
MRR: Yeah, what's up with that song?
P: Well, I had 12 years of Catholic school. It's a very repressed environment. I'm not down on spirituality, just organized religion. Most people don't know the difference between spirituality and religion. Religion now is like organized government. The Catholic Church is just too powerful.
MRR: Had pretty some bad experi-

ences, huh?
P: One time I saw a Nun swing a kid around by his tie because he talked in class. Then the next period they would be up there talking about love. It was really hypocritical. The main problem with religion though is that it makes people not think - just follow.
MRR: You guys are a lot more hardcore than most Seattle bands, what did you grow up listening to?
P: Like a lot of kids I had a healthy diet of Black Sabbath and Aerosmith which gave way to Motorhead then I heard Discharge. After that it was like all the punk rock I could get my hands on.
MRR: Sounds like me...
P: I always liked the hardest stuff. If I listened to the Beatles, it was the hardest stuff that appealed to me. If I listened to Queen:::
MRR: Queen could be really hard at times!
P: Hell yes! Anyway, I've kinda gone back and forth between metal and punk. But now I listen to both.
MRR: So you still like metal?
P: Yeah. Excel, Slayer. . . Mostly I listen to Rollins Band, No Means No, Fugazi, Bad Religion.
MRR: What about the other guys?
P: It's so diverse. Rob studied jazz and is also into pop music. Dave, the drummer is like the '70s guy. You know Led Zep...
MRR: A lot of bands claim that they have all these different influences, yet all their songs sound alike. But in your case, all the different personalities show up in the music.
P: Think so?
MRR: Yeah, and so do a lot of other people. You've gotten good press from Blacklash, CMJ, NME, Edgeworks, even the S.F. Sentinel...
P: I think it's only a matter of time for us. If we just keep plugging away things will get better.
MRR: All that press, yet no real hype...
P: I don't know why!?! But look at No Means No. They have no hype except what they deserve. Seems like word of mouth really helped them. I look at them as kind - of a model.
MRR: So if you could tour with anyone-
P: Definitely No Means No. Soul Asylum would be cool too.
MRR: Speaking of tours, you guys really get around.
P: We've done four tours so far.
MRR: Do tell...
P: The first one was a 14 day West Coast thing in January of 1988. The second tour was April of '88, 17 days. The third was a seven week US tour.
MRR: That's a long time, it's hard to tour off of a 7". How did it go?
P: We came back with 700 or 800 dollars.
MRR: No way! When I was in Half Life we lost $1800 in three weeks in 1987...
P: Wow, that's tough. You know, our second show was going to be with you guys but you never made it to Seattle.
MRR: When we hit San Diego we threw in the towel. We were already almost two grand in the hole at that point. I still can't figure out how you made money-
P: I don't know how, we've never stayed in hotels. That's for sure!
MRR: The fourth tour?
P: Was a west coast swing with Skin Yard.
MRR: How did that end up?
P: OK, we came back with three or four hundred dollars.
MRR: That's great. Another thing I wanted to ask you about was the song "Noise Patch". I knew it was a parody of Sound Garden. So I asked Matt the drummer what he thought about it and he said he was flattered. Was that a rib or what?
P: When we do a parody, it's never meant as negative. It's just that we kept listening to Sound Garden and Rob came up with the riff.
MRR: If you could be on any label...
P: Caroline. I've heard really good things about them. I respect a label that cares enough about the bands to give them the push they need. Also SST and Twin Tone have shown interest. We'll see.
MRR: What about the future?
P: Tours. We'd like to go to Europe in the spring because our records have sold well over there. Also we could put out another LP.
MRR: Already?
P: Some of our songs are five minutes long now. Maybe a 7" first, then an LP. Tour next spring, Europe, get a record deal.
MRR: What are you're favorite shows you've played?
P: With No Means No at the I-beam in San Francisco. One show with Social Distortion in Richmond was great. I like playing with Poison Idea.
MRR: Anything else you want to add?
P: The first 1,000 copies of our record have a different picture and label art.
MRR: A tip off for the collectors.
P: I guess.
MRR: How do people get in touch with you?
P: They write: Coffin Break/ PO Box 20308/ Seattle, WA 98102.

Coffin Break discography: Three Song EP C/Z Records; Psychosis LP C/Z Records; Secretions LP 1 song C/Z Records; Teriyaki Asthma comp 7" 1 song C/Z Records.



DEZERTER

This interview was conducted by El Pecece in the suburbs of Bordeaux after the gig Dezerter played in this town with three other bands on May 6, 1989. There weren't too many people at this concert, but for us, putting on a Dezerter show was deeply symbolic...

About the band: now, after a long and interesting history (they began in 1980 under the name of SS 20, then changed their name into Dezerter because of the censorship under the state of emergency, then became a kind of a "legend," etc). There are now three very nice people in the band: Robert (singer and guitar hero!), Pawel (bassist), and Krzysiek (drummer), all along with the night-and-day manager, Mr. Maciek Chmiel himself.

MRR: So what about this "Western Europe" tour?

Dezerter: We're always asked the same question; why? Actually, the people who put on shows and tours for us are just people interested in what we can mean for them... Or no one would be interested in making us tour!

MRR: In a French satiric paper, they wrote the choice in Poland was between two "orders": the "Black order" of the Church, or the "Red order" of the Communist Party. Which one do you choose?

D: Actually, we try to find the famous "Third Way" (laughter)! It is true that many people think there is just this alternative for Poland: either the "Black order" or the "Red" one. I hope there is another way. It's sure there is one, although it's very difficult to build because it means you've really got to fight, and no foreign power will help you.

MRR: Let's deal with your "own way." How can you build it in Poland, between the communist power and an opposition that will reach power sooner or later? (This interview was made before Solidarity reached the power.)

D: First, it's difficult for we have no money at all, of course! Anyway, Poland is in such political and economical chaos that you always can manage to use the system until a certain level! Then you must know the limits between "being a sellout" and "being totally independent." For instance, we used to play a lot in student's clubs because in Poland, students try to be very independent from the Church or from the State. I think they are more organized by themselves than French students, for example, though I don't know too much of the situation in the western Europe. In Poland, the only ones who are dependent from the State are the members of the Socialist Students Union, though they haven't got so many members! (laughter)

MRR: Let's deal with the black market...

D: Well, the fact is black market has reached an enormous size and weight in Poland. Anyway, the wages have always been too low to allow the people to have a decent standard of living, that's why we are forced to always use the black market, tricks, etc. However, we steal from the State, which is the main gangster in a society, isn't it? Actually it's not stealing: people take back what's their due. The economic situation deletes the limits between what is good and what is bad -- that's why most of people in Poland don't know exactly where they are.

MRR: What about the concert you've played in the USSR? Doing a gig there in 1985 seems a bit extraordinary, for us poor westerners!

D: It's very important for us to have played there. Of course, the organization was far from being ok, though the essential is the event really happened... It was in Kiev, Ukraina. There, as everywhere in the USSR, people aren't used to putting on gigs. For instance, the P.A.'s were totally rotten. Anyway, the people were so nice and enthusiastic that we felt very happy to play for them. As far as for the people who set up the gig, they were a kind of a group of individuals who seemed to be bored by the official entertainment. Let's add that we weren't the only Polish band to be present.

MRR: On your first LP and on your badge, there is the logo of the "Orange Alternative" (a flower with the @). What's this movement?

D: The Orange Alternative is an independent movement, as much as from the power than from Solidarity. There is no ideology behind: it's a bit crazy! It began in Wroclaw, created by students. Since its beginning, this movement gained more and more popularity amongst the youth, although it's still very positive... The actions consist of provocations against the system, through grafitti or mainly through "funny" demos, where we say, for example, "Thank you cops for beating us up," so they don't know what to do! (laughter)

MRR: What about the battle with the censorship to have a record out in your country?

D: As you may know, there is no indie record label in Poland; every record is out on a state label. There is a law which says that every recording made to be sold has to receive the censor's certificate. Then, take a band like us, with political lyrics, and present it to the censorship bureau, and you understand why we're always censored... Anyway, it's crazy enough to know the way things happen, even for us who are used to the no- nonsense. In this case, we reach the peak of the nonsense! Indeed, Maciek, our manager, used to go to the censorship bureau with an average of 40 lyrics. The censors then excluded around 20 lyrics, explaining that it was too subversive to be accepted. After, for the other 20 lyrics, we had to fight for pieces of sentences; if a censorman told us that this word or this sentence was too subversive, Maciek answered him, "I beg your pardon, sir, but we don't understand it the same way." This lasted for months and months. It often depended on the way the censorman felt: one day he could find a text too subversive; on another day, he could agree with it! That's not the end: to tell the whole story, you've certainly noticed there are some "bips" on our records, particularly on the first LP. That's also an effect of this system we've had to accept. Indeed, having a bip means we didn't want to have our lyrics put off; also, it's a way to show that censorship still exists, is really present. For our last LP, our lyrics have been accepted because Maciek used to give lyrics every day to the censormen, to harass them, so by the end they agreed. There is also the problem of the titles: we wanted to

call the first LP "Collaboration." They didn't agree. On our first LP out in Poland, there's one song whose title is "Sellout," and as you may have seen on the back of the cover, there are just three little points.

MRR: Let's just deal with music: what made you decide to play the kind of music you play?

D: We have very different musical tastes, although we mainly listen to punk rock. We also listen to reggae, jazz, etc. As far as for the kind of music we play, it seems for us to be a very good way to make the people know about our ideas; more, we enjoy ourselves playing this music, so everything is alright!

MRR: There are nazi skins in Poland; can you tell us a few words about them?

D: Well, it's just a copy of a western movement. In Poland, they are just concerned in the racist and nationalist side. More, they always said "Oi" between them, which is a perfect nonsense. They shout nazi slogans in German at gigs. Actually, they are just violent youth. There are nearly no politics behind their acts -- it's just a way to let off steam for them...

MRR: How is the Polish scene organized? Is there any solidarity among the bands? Do the bands have any possibilities to tour?

D: There is not savage competition between the bands... although sometimes there is a certain lack of unity. For example, when the "Fala" compilation was out in 1985, it was totally out of the control of the bands. Indeed, as it was on a state label, we should have received some money, but the bands weren't united enough to fight together. Some of the bands didn't mind, though for us, the problem of the control is the main one particularly when you are on a state label. Anyway, in Poland, many bands don't have choice: either you're on a state label or you don't do anything. That's why we try to have our records out on indie labels in western countries. We know we won't earn money, that's not our main goal with the band, and we know we can trust the people who run these labels.

MRR: For some "westerners," it's becoming so well in the Eastern countries, with glasnost and perestroika, that people are nearly going to jump up the Berlin wall from West to East... (Don't forget the interview was conducted in May '89.)

D: (laughter) Perhaps perestroika leads to the opposite: it allows the people from Eastern countries to easily have passports and visas to the West. More, for Westerners it's so easy to spend a few weeks in "socialist" countries when they have hard currencies. I mean dollars... But imagine if you have no dollars, then you can easily die of hunger because you're not used to "manage", if you see what I mean. No loft, no food, no patience to wait for long hours out in the streets, under the snow, when it's so cold, to buy first necessity products...!

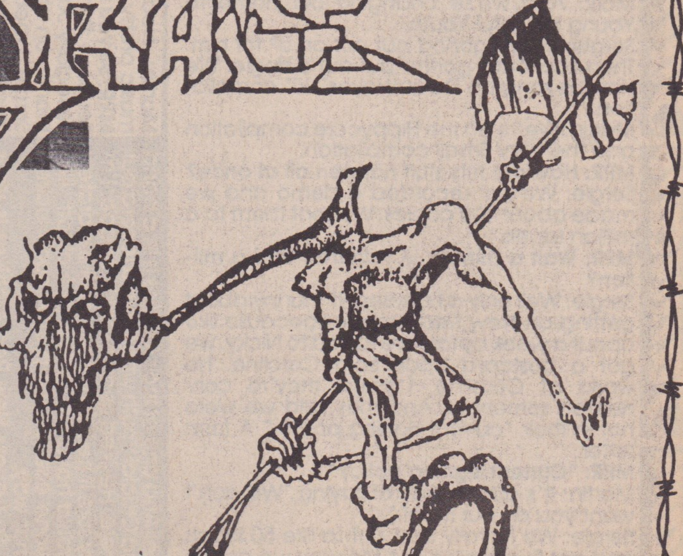
Well, that's all folks! After, we went on drinking and dealing with Poland. Then, after a short night, Dezerter went back to Paris hitchhiking! Anyway, now they are back in Poland where they haven't been touring for more than a year, although they are very known there, because, according to them, there is too much business interest and too much violence at shows. As far as for their project of an LP cut on Negative Records (4 allees d'Andrezieux/ 75018 Paris, France), it's late because the people of the studios in Poland are on strike (that's Poland!).

Dezerter/ PO Box 157/ Warsaw 86, Poland

SLAUGHTERED GRACE

We are sick of having our environment butchered by money hungry businesses that pollute our planet sinfully. We believe in anti-suicide, staying on this planet as long as possible and living your life to the fullest. Suicide is a cop-out. Slaughtered Grace, together for almost a year, has sold 2500 copies of "Terror Unleashed" 24 track 7" thru the mail and at our shows. Currently recording a full length album and playing the east coast desperately seeking a record company. Slaughtered Grace is Sal Bee-vocals, Ron Paci-lead guitar, Pete Milewski rhythm guitar, Paul Milewski-drums, Lou Santiago-bass.

Grace/ PO Box 1050/ Lodi, NJ 07644



Samiam Samiam Samiam

Interview by Lance, with help from Karin

MRR: How did this all come together? I mean you were all from other bands that were pretty established in the first wave of what was going on here in the Bay Area with Isocracy, Sweet Baby Jesus.

Sergie: And Social Unrest.

MRR: Yeah, how did this come together? Did you leave those projects to do this?

Martin: Those projects had all been done with pretty much.

Sergie: Well not me actually. I was in Samiam at the same time I was in Sweet Baby. We played shows together a whole bunch.

MRR: So now it's called Samiam? It's not Sam I Am anymore?

Sergie: 'Cos there's like Sam I Am bands in New York and in LA. There's a couple. So we decided to change it now before our record came out so we wouldn't have to ever worry about it again.

MRR: Does Samiam mean anything?

Martin: It's Sam I Am condensed.

Sergie: It's the hundred and third element there is.

MRR: What?

Sergie: You know how there's 102 elements?

MRR: Oh God! *(laughter)*

Martin: Intellectual humor.

MRR: So you have an album coming out?

Sergie: We have a bunch of stuff coming out. We've got a record coming out on New Red Archives. It's this guy Nicky. He's from the UK Subs. Other bands are like Ultraman, UK Subs. . .

MRR: Hogan's Heroes. . .

Sergie: Reagan Youth.

Martin: Reagan Youth are on it?

Mark: Crucial Youth!

Sergie: Yeah, a lot of youth. *(laughter, though mostly Karin)* We're gonna do a 12" single and a compilation.

Mark: And we're changing our name to Young Youthful Youth. . .

Sergie: We're gonna put out an LP for him. Then Lookout's gonna put out a single. We have a song on David Hayes' 10" compilation.

Martin: We're on the Hippycore compilation and the Very Small compilation.

MRR: How did this stuff happen all at once?

Sergie: We just recorded a demo and we made about 100 copies. We sent them to a million labels.

MRR: Wait a minute. A hundred and a million?

Sergie: Well only a hundred. It's funny about getting on New Red Archives because like about a week before we talked to Nicky, we got a postcard back from Caroline. He works at Caroline. I guess they're connected somehow. And they said we were not in their "current signing policy." A form letter.

MRR: "Current signing policy"?

Martin: It's a nice way of saying, "We don't want you on our label."

Sergie: We literally sent out to like 50 labels and got five replies. But the way we got on their label is we played with 7 Seconds at. . .

Mark: Berkeley Square.

Sergie: And one of their roadies is in a band called Crucial Youth who have a record out on there. He liked us and sent in a tape. I'm pretty sure if he just got our tape separately he would have just told us to fuck off like everyone else. So we pretty much lucked out that way.

MRR: So I guess New Red Archives is your main label? I mean you're doing all this other stuff with Lookout and Hippycore. . .

Sergie: The other projects are all things we wanted to do from before. I don't know how into it he is. But we want to.

Martin: Hippycore is just a compilation. So is Very Small. Red Archive just came first. It's our first own project. Just us.

MRR: What about Lookout?

Sergie: I talked to him *(the ever-witty Lawrence Livermore)* about doing a single and he was way into it. We just have to record it. He hated us for a long time. That's what he said. Then he saw us at the 7 Seconds show and he thought we were pretty good. He thought we were a wimpy pop band for some strange reason. Then he saw us and saw that we were a raging hardcore band.

Mark: With raging hard-ons.

MRR: So is that how you define Samiam? A raging hardcore band?

Sergie: No, no, no. . .

MRR: This is something of a departure from Isocracy, Sweet Baby or Social Unrest.

Sergie: I think it's a lot like Social Unrest. It's more punk rock than Sweet Baby.

Martin: More than anything I think it's a departure from Isocracy and Sweet Baby.

Sergie: In totally opposite directions. I mean Sweet Baby was a totally cheesy pop band and Isocracy was a totally cheesy punk band.

Martin: Nobody even cared about the music pretty much. *(laughs)*

MRR: So you think it's a lot like Social Unrest?

Sergie: I think it's a lot like Social Unrest. Especially James' song.

Martin: Uh oh. *(laughter)*

Sergie: I mean as far as being melodic but totally hard edged.

MRR: You actually used to do a Social Unrest song didn't you?

Martin: "Katrina Whip" or something.

Sergie: We do a song from their last record that they never did live.

MRR: Do you ever feel compelled to do songs from the other bands like Isocracy songs or. . .

Martin: We did one for a while but we stopped because it was boring. And we did a Soup song for a while which Sergie was in.

MRR: What made you, Sergie, switch from drums to guitar?

Mark: Boredom.

Sergie: Well no. You don't have to be the greatest guitar player to be in a band. Not that I'm the worst. But to have fun playing drums, you have to be better. But for all the bands that were around Gilman, including me, there were only three or four drummers that were any good and the rest were all sort of shitty.

Martin: Don't say that.

Sergie: Well, not to be shitty to anyone else. If I could play drums as well as Mark I'd play drums.

MRR: But do you like it better? It seems like a drastic switch.

Sergie: I've played drums for a long time. It's not like I just picked it up or anything.

MRR: How long have you played guitar?

Sergie: *(laughs)* Well, not long in guitar players standards. But about three years.

Mark: Not speaking for Serg, but I think it gives him a more creative outlet than drums did.

MRR: Do you write most of the songs?

Sergie: Well, before James I wrote about 80% of it. Now it's about 50/50.

MRR: Oh how long has he been in the band?

Sergie: About a year.

MRR: Were you a four piece before that?

Martin: No, we had another guitarist, but it didn't work out. It was Sergie and Ryan *(of Violent Coercion)*, who was the other guitarist, that started the band. They had been playing together for about a year trying with other people. It kind of fell together but it just didn't work out personality wise.

Sergie: He had a personality that was a lot like mine. So I could yell at him and he could yell at me. But everyone else in the band didn't want to be in a band where you had to yell. I kinda liked it because it added a little friction. . .

Mark: A little too much friction.

MRR: Who writes all the lyrics?

Sergie: Well, it used to be all Jason. But I've been writing six or seven songs.

Martin: It's mostly Jason with Sergie or James.

Mark: I wrote an "Oh oh" a couple times.

Martin: Yeah, I wrote one song with Sergie. I just gotta get that in.

Sergie: Well, Marty wrote it and I helped out.

MRR: Well, what are your lyrics about? I'm just comparing to Isocracy since Jason writes a lot of the lyrics. But they seem a lot more personal.

Sergie: His lyrics seem to be about one girl. *(laughter)*

Martin: Well, his lyrics have carried over from Isocracy. Because the songs that we did later in Isocracy were the same sort of lyrics he's writing now in Samiam. In the beginning of Isocracy the lyrics were a lot more punk rock. Then he met that one girl. Well, there's two girls that he kept writing about. Just like what he felt about relationships. . .

MRR: What are your lyrics about?

Sergie: Well, just to clear up one thing. Jason doesn't write just, "Woah, woah, I love you" type of lyrics. It's more about himself and what he feels or about other people and how they act. I don't think any of our lyrics are stupid or sappy. My lyrics? I have a couple that are different. There's one that's about crappy American culture and it's called "Television."

Mark: Is that song about me?

Sergie: *(laughs)* No. While Mark does watch a lot of TV, it's not about him. It's all about how we're around the age where we're all confused 22-year-old guys.

Martin: Yeah, I think all the songs are just about experiences that we've had. Like the song "Speed" is just written about an experience Jason had about someone who was on speed. It's like you just sit down and it all comes together. Without saying don't do it or do it.

Sergie: Without the morals.

MRR: Not to spend too much time talking about the old days, but how would you compare what's going on now to what things were like during the heydays of Isocracy and Sweet Baby Jesus. . .

Martin: I think we all have a lot different opinions about that. Like I loved Gilman and everything about it. Just going out and being dumb and stuff like that. Isocracy was nothing special as far as music. No talent at all. It was just getting up there and throwing garbage around, but I loved that.

Samiam

MRR: Do you feel like you can still do that?
Martin: Yeah. I still do. I don't throw garbage around. But I can still go to a show and dance around and be stupid. But it's changed a lot. It's not the same atmosphere as it used to be. Now you go to a show and you're not sure if you should go out there because somebody might come along and punch you and everybody will just stand back and look at you like, "Wow, that guy's totally weird." It used to be that if you got out and started being dumb, other people would come out and join you. It's not as much of a community. Which is a totally corny thing to say.
MRR: What do you think has lead to that? Do you think we're just between big things?
Sergie: I just think a lot of people got disillusioned with it and left it. There's a different kind of people involved. People that just want to see the bands. It's fashion. Not fashion like people dress up. But just to do it rather than create something. Not to say that I ever thought Gilman was that special. It was just like any other place that had its heyday. Marty probably disagrees. I was there and I just didn't feel as in touch with everything.
MRR: But it certainly has changed. What do you feel Samiam is doing? Do you feel you're a part of it? Do you feel you're just waiting for the next big thing to happen? Where do you feel that you fit in with that niche?
Mark: We're not waiting for something big to happen. We just want to play.
Sergie: We don't to move on to other things as in playing bigger clubs or make a lot of money. But to be less concerned with one specific place and hopefully find a group of people that relate to us and what we're trying to say. There or anywhere.

MRR: What do you think will happen next? Gilman may not be as special, but it's still an all-ages place to play and if it shuts down...
Martin: Yeah, it's still a good place to play.
Sergie: The people that run it now like Stuart or Jonathon, I don't think they're any less altruistic or worse. I think we're talking about the people who go there. It's not like an organization. If it does close down, there would be a lot of shit. There's the Victoria Theater, but who knows how long that will last. I know if Gilman shut down I'd be pretty bummed.
Martin: Even all-ages shows in San Francisco. A lot of the people that go to Gilman would never go there. In the typical San Francisco club, the crowd doesn't show up until midnight.
MRR: Do you think there is any sort of friction between East Bay and San Francisco bands, people, shows...
Sergie: I think people in the East Bay think so. But I think people in San Francisco could care less.
Martin: There's no friction. But San Francisco won't come to an East Bay show for the most part.
MRR: But you've played both sides. How would you compare the two?
Sergie: It's totally, completely different. We haven't played a totally great show in the city yet.
MRR: Where have you played in the city? The Chatterbox?
Sergie: Actually I thought the Chatterbox was totally fun.
Mark: If you get all your friends to go it's totally packed! It's a thin place. *(laughter)*

Sergie: We played there, the Victoria Theater, and this place called New College. We played at the Stone *(laughs)*. Lipps Underground.
MRR: Isn't that like a disco?
Sergie: We played there with the Mr. T Experience and it was like 70 people? 30 people? 10 people? *(laughter)* There were a lot of people there but they totally didn't care because it was like free beer night or something.
Martin: The best part about that show was dancing to "Super Freak" afterwards.
MRR: So do you think you're gonna be touring any time soon?
Sergie: Oh yeah. I think eventually we're gonna be one of those bands that is out like three months or more out of the year.
MRR: Like the Descendents who were constantly touring?
Sergie: Well I don't know that I wanna get as jaded as those guys seem.
Martin: They're like nine months out of the year on the road. I don't think I'd like that.
Sergie: Another thing is that we're totally interested in going to Europe. I'm more interested in touring Canada than the United States. Sweet Baby went on tour and we played a few shows with All, for example, and we played some hall in the middle of nowhere in Oregon. They were totally happy to play in front of three people in some hick town. That's what you have to do when you tour the States because no one cares. I think we'd get way more jaded than those guys are.
Martin: Our plan is to go to Europe or maybe Australia.
Sergie: We gave a tape to this girl Donna who plays bass with Dinosaur Jr right before they went to Australia. When she got back she gave us a call. She said it was really great and that she wanted to help us. But a tour of Australia is a week and a half.
MRR: So what are your goals with this band? You sure seem to have a lot more long term plans than the other bands you were in did.
Sergie: *(pause)* Yeah. *(laughter)* One of our first plans was to get a band that people had heard of. With all these records and we did an interview for Flipside not long ago... and now we're getting interviewed by... Lance. *(laughter, though I'm not sure why)* Our goals were to just do that. To put out the records and if people liked, then maybe we could have some long-term goals. We still have fun at practice. That's where we're at.
MRR: Are you worried about getting out all this vinyl at once? It just seems like a lot all of a sudden.
Mark: We're trying to jade ourselves. *(laughter)*
Martin: I think it works out good.
Sergie: We have 30 songs and it gets so frustrating. I get bored of our songs after awhile and we stop playing songs and I want to get them recorded and get them out there. Rather than play them and love them for a year then forget about them. By the time you go to record you say, "Oh I've got four new great songs."
Martin: Also I think that each record helps itself. Like the 7" will help sell the album and the album will help sell the 7".
Sergie: I don't think that any sort of record deal is any monument or mark in history. We just try to express ourselves. Hopefully other people will get to see it.

Samiam

MRR: How did all these comps come about? Well, I can guess how the Very Small comp came out. . .
Sergie: Dave, can we be on a record? *(laughter)*
Martin: The Hippycore one, they were actually up here for the Anarchist Convention and they said they were putting out a double 7". So I just said," Can we be on it?" And they just said,"Okay." *(laughter)* They never even heard us or anything. *(laughter)* With Dave, we had been roommates for a while. He was doing a 10" of more melodic and not just "dudududududu" type bands.
MRR: But what's gonna happen next? You, Mark, are going to Hawaii aren't you? *(talk degenerates for a while about Hawaii since that's where Lance is from and where Sergie's dad lives).* That must be pretty harsh. Now that it's all finally coming together and you've gotta leave.
Mark: You don't gotta tell me. *(laughter)*
Sergie: Even more important is that we're all total friends and it's going to be shitty not to see him for such a long time.
MRR: What's gonna happen when you come back? Are you gonna have a temporary drummer?
Sergie: We have a drummer, Dave, right now. But we're not sure. If Mark is going to be gone for two or three years, it wouldn't be fair to get a drummer that wasn't really in there. But in the same respect we don't know what's going to happen as far as how into it Dave is going to be. Mark might flunk out and go surfing everyday.
MRR: Seems like a lot of East Bay bands have trouble with drummers.
Martin: We were gonna do a two drummer thing for a little while like the Grateful Dead. *(laughter)*
Mark: 38 Special is more my style. *(laughter)*
MRR: Weren't you also in Relief Society? What happened to that?
Mark: I was in both bands for a while. I had to quit them because I was just getting too burnt from practicing five nights a week.
MRR: So what's all this about the 49er's?
Martin: We were watching the game last time at practice and they scored a 95 yard touchdown. There was this part that I was supposed to come into and I was just jumping up and down.
(Talk goes into their practice during the 49er's/Rams game. Suffice it to say that Martin is REALLY into them.)

Mark: I was kinda bummed at first because practice was kinda fucked. But then I thought, "Aw fuck it. Marty's gotta do what he's gotta do." *(laughter)* NINERS!
Martin: Some things in life are more important than others.
MRR: And the 49er's outweigh. . .
Martin: Anything.
MRR: Who do you think are the best bands around now? Who are you really into around here?
Sergie: That band that we totally wanna go on tour with and would like to establish total love for, like mutual buddy-buddy relation with is Jawbreaker. We played with them in August at what would had to have been the most pathetic show in the world. It was at a restaurant. But we made friends with them and had a great time
Martin: We made friends with the owner who kept buying us beers. Eddie. He goes, *(in a real cheesy voice)* "BUY THESE GUYS SOME BEERS! BUY 'EM TWO!"
Mark: Our first song, he left. *(laughter)*
Martin: But as he walked out he waved and said, "You guys are great. I love you guys." *(laughter)* It was great. He kept going, "You know I was in Vietnam, man, and you've just gotta be yourself." He made no sense at all.
Sergie: He kept saying, "I respect you guys for doing what you want. You can have long hair. You can go rururururururu. I don't care. You guys are great. But let me tell you my story. . ." *(laughter)*
MRR: So what are the plans for Jawbreaker?
Sergie: Well, they're in New York right now. But they should be back and we'll hook up for some kind of tour. But then there's a lot of other bands. Like Fuel are really good.
Martin: I think we all like different bands in the scene. I really like Econochrist and Fuel and Green Day.
(At this point James and Jason arrive)
MRR: You had said something about getting on New Red Archives and being worried about being labeled a straight edge band?
Sergie: I have nothing against people who don't drink. But I'd hate to think that we were the same thing as some of these bands that have nothing to say on their own. They just see these bands with x's on their hands and they just copy them.
Mark: Oh, I had this dream!
Jason: So did I. You tell your dream and I'll top it.
Mark: I had this dream that I got a tattoo. It was on my thigh. I only felt pain on my thigh. It went around like the back right over my butt.
James: Isn't that the time you spent the night over at my house? *(laughter)*
Mark: Where's the mirror! Where's the mirror! (laughter) But it went all the way around and it was like some sort of horse thing. But it worked out. I don't remember how. I met some chick and she was totally into it. And I thought it was really cool to wear my pants saggin' real low. Not so they could see my butt, but so they could see that tattoo. It like the width of my back down my thigh. I don't remember how it worked.
Jason: Was anything on your butthole?
Mark: No it was tasteful. . . as long as I wiped. (laughter) Top that.
(Jason begins to tell this super hyper story about his dream that makes little sense and refers to people you don't know anyway)
Martin: Now you know where we get our lyrics from.
James: I'm having a dream right now and it's real bad. *(laughter)*
MRR: But getting back to lyrics. You (Jason) write 80% of the lyrics. . .
Jason: 85% *(laughter)* It's in the contract.
MRR: What do you write songs from?
Jason: Sometimes I write songs from dreams.
Sergie: Oh God! That's like Kate Bush. *(laughter)*
James: Kate's Bush? *(laughter)* Sorry I didn't hear what you said.
Jason: No, it's like they've got the music. And I've got to write something. So I write something.
Sergie: Do we have like ten tapes here? *(laughter)*
Jason: I'm trying to say something.
(at this point the tape recorder starts acting weird and speeds up the recording so everyones sounds like chipmunks. I'm not sure exactly who said what, but I think this is right.)
Sergie: It's more like how he felt when he wrote it. It's not like, "I'm gonna express myself this certain way."
Jason: I couldn't sit down and say, "Okay, I'm mad at my Mom and I'm going to write this song to show that she's a bitch." If I'm feeling one way I just write it. And whatever comes out is just a reflection of what I'm feeling.
Sergie: Seems like that's the most honest way to express yourself.
Martin: And it may not make sense to anyone else.
Jason: That's why I can't write political lyrics. You've got to say let's put down George Bush, say all the shitty things he's done, and then make it rhyme. *(laughter)* "George Bush. I hate your tush." *(More laughter)*
Sergie: Hey, that's pretty good.
MRR: (to James) How did you wind up in this band?
James: Sort of in a staggered way. *(laughter)*
Sergie: Tell your story, James.
Jason: What was my story. I was jamming with Sergie's twin brother Sasha and I saw Samiam and I liked the way they were playing. I knew they had potential. *(laughter)* I had expressed interest in playing in the band if they were out of a guitar player. Just fortunately early on they were talking about replacing Ryan.
MRR: You have been writing more music for Samiam now. How would you compare it to what you had been writing for Social Unrest?
James: It's definitely different. It's stuff that I've wanted to play. With a different line-up you go about writing songs a different way. And the way I've been writing songs. . . I hope I've progressed. Mainly I've wanted to progress in writing songs in the way I've wanted to write 'em.
MRR: Do you feel the songs you write now take off from what Social Unrest was doing towards the end?
James: Yeah, that's it. It's not a big drastic change. It's still in the direction I've been writing.
Sergie: Yeah, but I think it's also a lot like Before the Fall. It's not really like late, late Social Unrest.
MRR: That's what I was getting at. But it's kind of interesting. I wouldn't have guessed there were specific different songwriters in the band. All the songs seem very cohesive.
Sergie: Me and James listen to the same bands. Dinosaur Jr, Soul Asylum, and all the same punk bands. So music-wise we're really close.
Jason: I think you guys write totally differently. On tape I can tell which one is James and which one is you.
(Unfortunately at this point the tape becomes totally inaudible. Many apologies to the band.)
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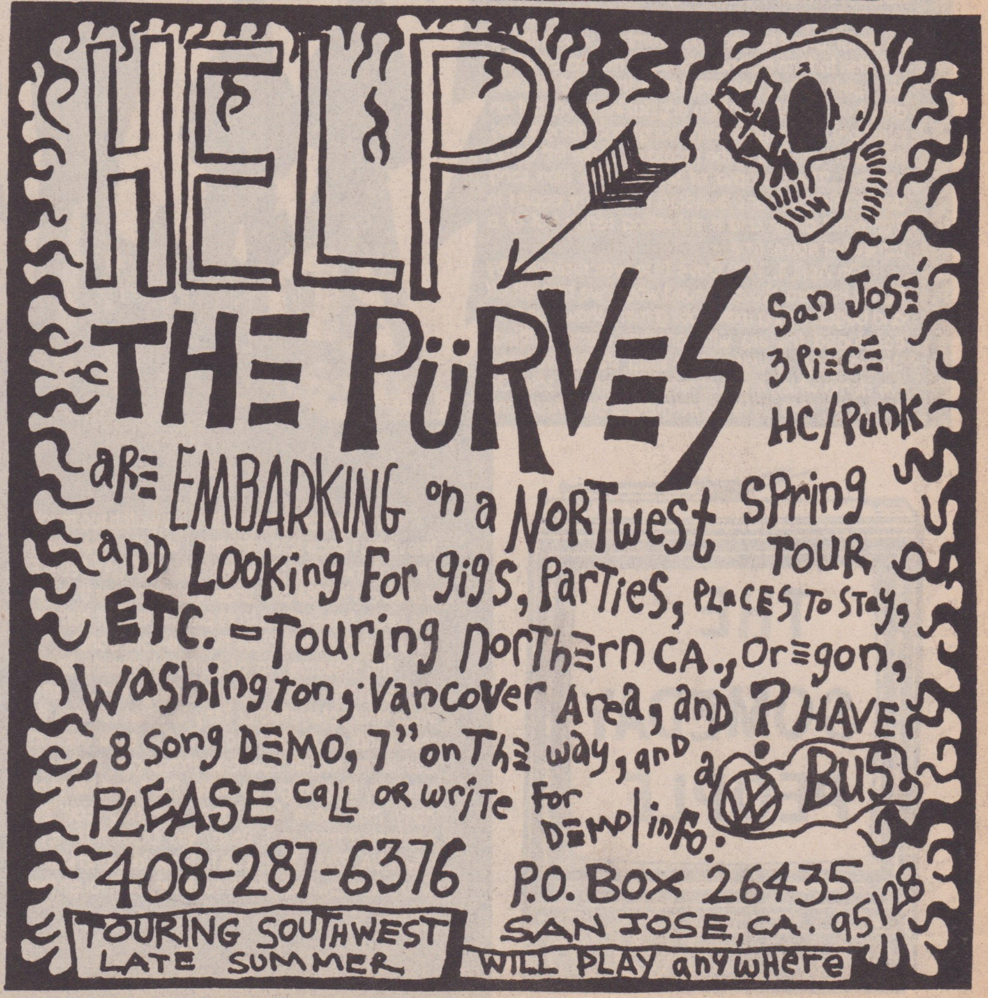
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NEW BANDS

TUTTI PARZE

Tutti Parze began in Oct 1988 & did their first gig in December of the same year. Although the band is Sydney based we had problems of members being spread throughout two states of Australia. We try not to restrict ourelves as just a set band & are involved with introducing theatre & visuals to our set & encouraging people to contribute. We are basically Nipper - bass/vocals Bill - guitar/vocals Simon - drums Donna - vocals Willee - vocals We all contribute to writing music &lyrics. Our songs tackle issues such as animal & human oppression, destruction of our enviroment, sexism, sexuality, rascism, fascism & social awareness. We are trying to get out of pub gigs & are aiming for alternative venues, where we & the people see us won't get ripped off. Our musical style range from thrash to med to slow punk.

After the break-up of the Malignant Pigs in August of 1987, the three members of Richmond, Indiana's first hardcore band, musically split. But in October 1988, after many failed attempts to get ex-Malignant Pig guitarist Chris Smith to form another band with ex-Malignant Pig drummer/ vocalist Steve Bahnweg, he approached the last remaining Pig, bassist/vocalist Willie Hodges and they found guitarist Dave Blue to complete the line-up that would be Dryrot. Dryrot formed on November , 1988 with the intention to form a band that was a musical outlet for our opinions and personal views that had a direct affect on our lives (not an original intention, but an intention). We began writing songs and doing shows that eventually led to the recording of our first demo entitled, "The Collapse of Morals." The nine song demo sold over one hundred and thirty copies in Richmond alone and is still selling today but at a somewhat slower rate.

On April 3, 1989 Dave Blue was replaced by Denny Howard. We continued where we had left off and began writing more, doing more shows, and we concluded this era with another demo entitled, "Technology." It was a four song studio/five song live demo which had just recently went on sale. On August 29, 1989 we recruited guitarist Brian Ansel and on December 18, 1989 guitarist Denny Howard was kicked out due to personal conflicts within the band. We are currently writing new material for a third demo which will hopefully be released in February or March of 1990.

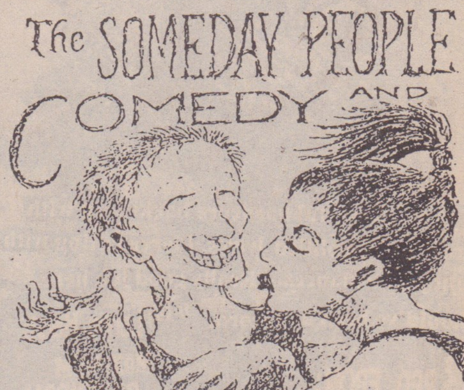
Lyrical content varies with each song but we tend to stay away from political lyrics and lyrics that deal with unity, the homeless, media, the scene, and every other typical hardcore topics, although on our first demo, we do touch on the homeless, toxic waste, war, and individuality, but those songs have been deleted from our set due to the fact that they do not blend with the new material that we are writing. Some of the lyrical content we have dealt with in the past and are dealing with at the moment are depression, prostitution and its effects on the children of prostitutes, the distant feeling from reality while in a factory, small talk and being raped by a dog.

The current line-up of Dryrot is: Brian Ansel-guitar, Willie Hodges- Bass and Steve Bahnweg-drums/vocals.

Our first and second demos are still available through us at: Dryrot c/o Steve Bahnweg / 109 N. W. 18th St./ Richmond, Indiana 47374 for $3.00 each ppd. I say good-bye !

Someone once told us that we watch too much television. I once told someone I was the new Bryan Ferry, all kneel and praise me. THE SOMEDAY PEOPLE started out in 1984 and, under various names through the years, has evolved to its present lack of humility as a pop/punk/folk/blues t.v./love-core band.

The tiresome trio of guitarist/vocalists Bryan Richardson and Mark Ferguson, and vocalist/effecter/effector Tony R. Boles reminds its theoretical audience to take time to smile once in awhile, no matter how bad things get, because someday things might be better. The bland blend of hairy men have four tapes out and can be contacted through T. Boles/ 983 Oakmont/ Front Royal, VA 22630. Thanks be to those lads and lasses who have shown support through support through the years.

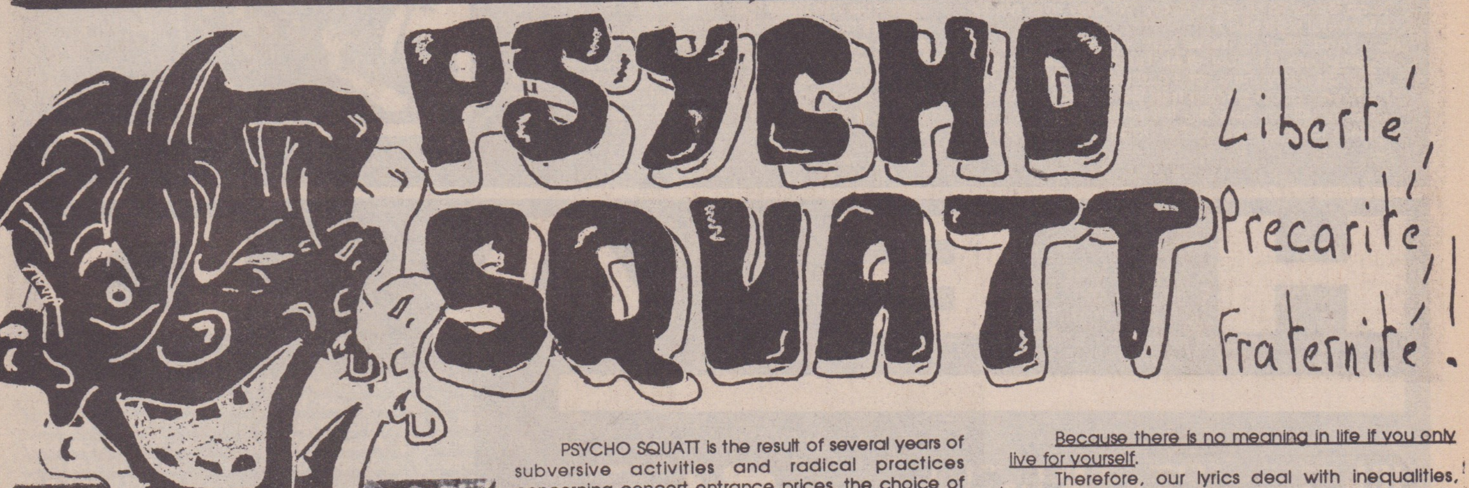


RED LETTER DAY, from Portsmouth, England, formed in 1984 with similar ideas and influences that include the Buzzcocks and the U.K. Subs. After gaining a strong local foothold by way of two demos, an effort was made early on to play as many live shows as possible.

In the Winter of 1985, they released their self-financed debut single "Wherever You May Run" which caught the attention of many, including John Peel who summoned the band to do a session which aired in April of 1986. From the interest generated, RED LETTER DAY signed to Quiet Records in London who released their Released Emotions EP in addition to the highly acclaimed "Take Me In Your Arms" single in 1987. On the strength of these releases, the number of RED LETTER DAY supporters has grown considerably in not only the U.K., but in the U.S. and Europe as well. July of '87 saw the band make their first trip to the continent to play a new music festival in Belgium that also featured Sonic Youth and the Mission.

RED LETTER DAY added to their string of quality recordings with Soft Lights and Loud Guitars, a split album that they share with The Sect on Released Emotions Records in 1988. That same year marked their second trip to Belgium as well as an appearance on the Underground Rockers LP with "Great Wall of Leicester" and "23:23".

1989 started on a sad note as guitarist Davie decided to step down after five years with the band, but not before a two day romp to Belgium. Ray stepped in on guitar in February and he, Ade (vocals), Steve (bass), and Daryn (drums) are as strong as ever highlighted by a performance at the Underground Rockers Festival in May. Expect a Released Emotions single, "Last Night"/"Streetheat", from the band in the next few months and if you would like info on ordering the above records, or a copy of Different Worlds, the RED LETTER DAY newsletter/fanzine, you can contact R.L.D. at: 22 Mayhall Road/ Copnor/Porsmouth/Hampshire/P03 5AU/U.K. The fanzine is yours for free plus two IRC's for postage. Thanks.



PSYCHO SQUATT is the result of several years of subversive activities and radical practices concerning concert entrance prices, the choice of the people we accept to "work" with, etc...

But most of all, it is the result of having put in question our ways of life in order to really refuse money as an essential value, and to have a daily practice of anti-sexism, anti-racism, a search for more tolerance and the respect of life, whether human or animal.

We should have chosen to live the ones amongst the others and to play our music only to entertain ourselives: it wouldn't have satisfied us. So we have chosen to live together, that is to say to accept to question ourselves about our personalities, to try and correct our defects and mistakes and to use our music as a means to know each other better and to share our way of thinking life.

Because there is no meaning in life if you only live for yourself.

Therefore, our lyrics deal with inequalities, poverty, the respect of others, police abuses, rape, boat-people or vivisection ...

After lots of problems and several changes, the band has built it's unity around :Lucien-bass; Looping-guitar & keyboards; L.N.-voice; Steph-voice; Fred-drums; David-saxaphone; Rudy-guitar; Christophe & Laurence-special care.

PSYCHO SQUATT have made lots of concerts with band like HAINE BRIGADE, FLITOX, SCRAPS, ORIGINAL DISEASE, BERURIER NOIR, DEZERTER, RED LONDON or PARABELLUM and have entirety produced a double 4 track/EP during August 89.

Radical music must be more than a different conception of music, it must be a different conception of life!

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SEDICION

SEDITION is a new band that came out in November 1988 from Guadalajara Jal, Mexico. We play pnk music with a hardcore edge.

Our actual line-up is Samuel - drums; Sapo - voice; Paco - guitar; Paquitto - bass. We are a positive band who tries to destroy mediocrity and apathy among young people in out country. Most of them are really fucked up by the TV; this kind of thing really sucks. You go out to the street and the only thing you hear people talking about is TV shows or the top ten radio shit. Anyway, we are not fighting back with insults or making them feel idiotic. We think it's a matter of communication and that is mainly what SEDITION is trying to do. To stabilize communication among young people to let them know that we are trying to cooperate, not to compete wth other bands in our country because even self-called punks are always talking about which band is the best one. Sonetimes after a performance someone comes to us and says, "Hey, that was great -- everybody was slamming -- that means you're a good band." And I don't know what to do, either to laugh or to cry. Will they ever get to know what this is about?

And that is how our small scene is in Guadalajara. It's growing ok, but without ideas, just copycats everywhere, and complete ignorants too. I'm talking about people that like to hear noise not word. I'll tell you how big this problem is: they can have a tape with bands like Dead Kennedys, Minor Threat, 7 Seconas, MDC all mixed up with other kind of bands like Screwdriver, MOD and a lot more Nazi shit and they won't notice anything wrong with it becuase they don't listen to what they say, only to the noise they make -- the faster the better. You can see what I mean when I use the word "ignorant" -- it's not because I don't agree with their ideas, it's because they don't have any.

Now we don't want to be misunderstood. We are not against any kind of music; it's just that some of the ideas suck. For us, music is an open door to your imagination where you can do anything of your own without being right or wrong.

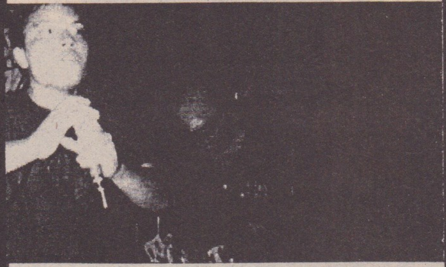
Well not everything is gray. A lot of people started to be interested with a good attitude. People who had nothing to do with rock music before but wanted to get organized with other persons with liberal thoughts are now into punk stuff.

One important thing that we would like to mention is that we have a radio show one hour a week. The show is supported by the Guadalajara University, and we are in charge. We came up with the project and they accepted. The show is about punk-hardcore bands from all over the world (we have a small record collection). This has been a great help for us and we are trying to support the national scene broadcasting bands like Solucion Mortal, Disolucion Social, SS-20, Disturbio Clandestino, MELI, Herejia and a lot more Mexican bands.

So as you can see, SEDITION has been around a short time as a band, but we've been working real hard inside and outside the band. In less than a year, we came out with a 12-track LP, Extintos. If anyone is interested send $8 postpaid (well-hidden $ or money order) to Agustin Gamiño / Islas Pilipinos #2358 / Jardines de la Cruz / C.P. 44950 Guadalajara, Jal Mexico.

Our lyrics are more social than political, about being honest with yourself and not being afraid of freedom. They also talk about how we feel with our hands tied and not being able to do much about animal rights. That is one of the most important things to us. On the cover of our album, there is a photograph, "Mexican Wolves," taken in 1983, and in that year there were less than a hunndred wolves left. Today they are probably extinguished and many other species are disappearing fast. At the beginning of this year, a forest fire in Quintana Roo ended up with more than 50 spieces in the area. We also talk about frontiers, color of skin, nations, flags, partios must be fucked up, we are all people. And finally if you want to get to know us better, write!

Any bands interested in helping us with material for our radio show send your tapes, records, lyrics or whatever you want to the same address mentioned before.



HEAD STRONG

Alright, I know what you're thinking, it sounds like a straightedge skin band. Well, you're half right. Two of us have hair and two of us don't (does it really matter?). Around Minnesota, the music scene is thriving, and especially here in Mankato. Tons of new bands have sprung up, (us being one of them), but we've set off a bit from the Farmcore sound and went with a bit of a faster, harder sound. Basically the energy for our music arrives from our favorite bathtime jingle that goes something like,"Wa, ka wa, ka wa, eh" or something like that.

For a while we felt that a lot of bands were jumping on the straightedge, hardcore bandwagon, but our view on straightedge is,"Hey, we're not gonna stand up here and preach to you, you do what you want." We just wanna get across the point that you have the choice to do what ever you want, and we won't think any less of you. By the way, this is Leon, and I truly believe that Patsy Cline is living in my basement. That's all! Write to us!

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This interview takes place Friday the 13th ocbober 1989 at Steve the Bass players house in San Luis Obispo, after THE BONESHAVERS show with the GO DADDY'S at DK'S a club in town. Interview by Steve Papoutsis. Rory Koff - Drums/ Johnie Mojo - Guitar/ Bob Denike- Vocals/ Steve Burt- Bass

MRR: So what are THE BONESHAVERS ?

Steve: The band that got kicked out of San Luis.(laughter, this is after their wild show at DK's where the band got in a dispute with the uptight club owner who snaked them out of some of their pay.)

Steve: Really they are a lot of fun.

MRR: So when did they form ?

Mojo: Back in 1987.

Steve: Wait 86 sounds cooler.

Mojo: Our first show was on 10th st. in San Jose with TWISTING JACKS in this basement; it was a lot of fun. We had two other bass players and another drummer before this line up.

MRR: What are your roles in the band ?

Bob: John writes all the songs and all the lyrics...

Steve: and tells every one how to play them.

Rory: It's Johnie and THE BONESHAVERS (laughter)!

Steve: We have the stick up for our rights communally or John dominates the band.

Bob: He does all the music and the promotional stuff like T-shirts, flyers, and stickers, all the cool stuff. If John wasn't around we'd all be couch potatoes.(more laughter)

MRR: Are you heavily influenced by any other bands or people?

Mojo: We are heavily influenced by Elvis our lord and savior. We erected a chamber dedicated to the king of Rock n Roll, all of our inspiration stems from this. We've spent hours meditating in the chamber with red hallucinogenic strobe lights, no drugs needed the King will provide. . .

MRR: What's your affiliation with skate boarding?

Bob: Rory's a shredder, John does all artwork on Santa Cruz Skateboards decks, wheels, trucks, and stckers. I'm Santa Cruz Skateboards Vice President, and Steve's an accountant.

Mojo: We all skate in are own capacity.

Rory: It's an art form like music and picking your nose.

MRR: Are any of you in any other bands?

Rory: Yeah, NO USE FOR A NAME.

Mojo: Steve's in the WIMPY DICKS, long live the WIMPY DICKS!

MRR: Will there be a BONESHAVERS skateboard, video, picture disc, or comemerative plate soon?

Bob: Comemerative plate and lucky coin. (laughter)

Steve: BONESHAVER coin due out real soon straight from the Franklin Mint. Rory: The Bone coin (more laughter)

Mojo: We also have a beautiful plate of us posing with Elvis in front of the gates of heaven with musical notes and the whole bit (chaos, more laughter people bail from the party, it is 2:52 am)

MRR: You guys do a cover of World Up My Ass by the CIRCLE JERKS, do you identify with the lylics, the music, or both?

Mojo: The lyrics and the music it's a message to dick heads everywhere.

MRR: So which members of the band were in the not so infamous KINGPINS who won Star Search in 1988?

Mojo and Bob: The KINGPINS were a part of progression to were we are now. It's a part of San Jose we hated, its too bad people are stuck in that grove.

MRR: Do you have any resentment towards them since they won after you left the band?

Mojo: No we're really good friends with all those guys.

Bob: They're Bros.

Steve: Their latest line up is good.

THE BONE SHAVERS

Steve: The King's got the best fucking ganga that ever lived.

Mojo: Shit we can go on a trip to Memphis right now mentally we can teleport to Grace Land and we can be with the King.

MRR: All right enough Elvis is your god, what are your main influence's?

Mojo: Mainly Blues and Punk Rock.

Steve: Hold it thats the band.

Mojo: You want to define the band one half of the band comes from a hardcore back ground and the other half comes from the gutter of Rock n Roll tradition.

Steve: Two people come from a punk band and the other two come from a Rock n Roll back ground.

Mojo: It's a Punk Rock rhythm section combined with. Bob: Bluesy Lords (laughter) that was the second choice for the band name.

MRR: What people do you think will identify with you guys?

Mojo: People who are into the tradition of real Rock n Roll.

MRR: So are you looking for an alternative type of following as opposed to a strictly commercial one?

Bob: What we want is for the people who see us to say,"Fuck this shit is balls out, this is Rock n Roll."

Rory: "Yeah, now we can beat up our mom!"

Bob: People tend to associate us with Rockabilly, like tonight we played with THE GODADDY'S who are Rockabilly but we're not.

MRR: So where do you play most?

All: At Rory's house!

MRR: Would you say you have a following?

Bob and Rory: Yes, we have boneheads! (tons of laughter)

Bob: People show they don't know who we are but when they leave...

Rory: their boneheads! (more laughter)

MRR: You said you're putting out an album are you doing it yourselves?

Mojo: Yes, we're funding it by recycling beer bottles.

MRR: Do you have a title for it?

Bob: Yes,'Motor Psycho" it's going to be on our own label Loco Records.

MRR: How can people get it?

Bob: They can write to Loco Records 819 N. Second St. San Jose Ca 95112. 5 bucks postage paid.

MRR: Are you looking for distributors?

Mojo: Totally any distributors that listen to this record are going to shit their pants.(laughter)

MRR: Rory you said you were in NO USE and Steve you're in WIMPY DICKS are your other bands going to play with THE BONESHAVERS?

Steve: Yeah it would be a good mix, the WIMPY DICKS have already p)ayed with THE BONESHAVERS thats why the show tonight almost didn't happen. Bob: We're working on a Monster of Punk album (laughter) which incorporates all the bands.

MRR: Both of your other bands have vinyl out what are your feelings about putting out more?

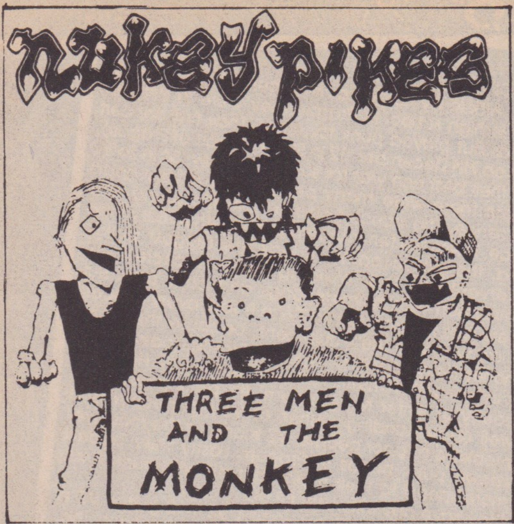
Steve: Rory, NO USE has a record? Have you been holding out?

Rory: Yeah, we have another one coming out on Slap A Ham I'm very, very excited.

Steve: There's definitely nothing)ike having something you can look back on. Bob: We're chopping up all their reoords so we can make this one (laughter)!

MRR: Any closing comments?

Mojo: Thanks for the interview and if any one likes what they read and want to check us out please write us!



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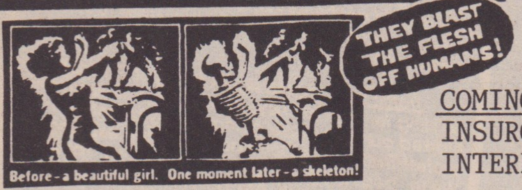

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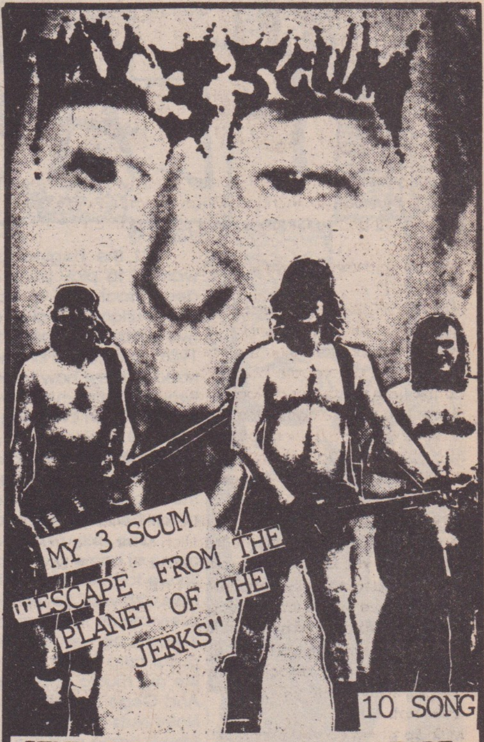

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NEW BANDS

VISACI ZAMEK

Article by Bergamo. Members of the band VZ met in high school in Prague.They were in different bands but played punk together. Their first concert was on 7th December '82 in Strahov (part of Prague), but their best one was for sure in January '84 in Zofin, where there were many people and a very good audience. The concert had a fantastic sound and pace. It was like ten concerts put together. But at the end, the police came, it was the biggest police intervention. The building was encircled by policemen with helmets, dogs and cops cars. But there was no fight. Honza (VZ n I) says every concert is like war with the equipment, because there's no money for new one. Only Vlada Stastka (bass-VZ n 3) is in war with himself. Texts are written by Honza or poetry of writer Morgenstern. It's punk philosophy, well understanding wishes of young people and problems of poor people. VZ is one of the most well known punk bands in Prague. Lastly they added more speed to their music, but still with punk spirit. They have one excellent EP out.

VZ line-up: VZ n I-vocals VZ n 2-guitar VZ n 3-bass VZ n 4-guitar VZ n 5-drums. Contact: Ing. Vladimir Stastka/ 25206 Mechenice 135/ CSSR/ Czechoslovakia.

Father's Car: I'm driving my father's car I'm turning right After I'm going straight on I don't turn for walkers I put on the windscreen wipers It's OK. They're pressing against strange bodies Here over my windscreen.

Traffic Signs: Traffic signs Our faithful helpers Are pointing for us in journeys on road Blue-white arrows Marked our way We're going on Joyful and without protest Traffic signs Don't admit double explanation We're beginning To get accustomed to them Coloured signboards Are our daily bread And life without them We can't imagine yet.

FLAGRANTS D'ELI

At the beginning, we were five friends who wanted to play punk rock music. It was a way to decontract and to have fun. The band had the constitution of a classical rock band: a singer (Eli), two guitarists, a bass player and a drummer (Fred). In 1986, Flagrants d'Eli had a peculiarity: in the band, nobody knew how to play music! (except one of the two guitarists who played in a punk gang when he was young, in 1979,long time ago!). We tried to make classical punk rock songs (with our guitar hero who played like Keith Richard when he was drunk). But no results! So,we worked a lot and finally we lost one of the two guitarists and our bassist! But the noise we made became a kind of music: it was GREEAATTTT!

One day (six months later), our friend Gege came at home and said that he've found a gig for us. So we tortured him until he said: "Stop! Stop! I'll play bass with you!" So we made our first gig. In a little bar. Everyone (in the audience and on stage) was drunk. It waa a big success (for us and the barmen). But our guitar hero falled in love with a girl who didn't really like our muaic and he preferred to leave the band. And Gege became our guitarist. Few months later, Noisy Nuts came with us to play synthesizer. Several friends came and played with us, and generally they found new ideas and it was a way to progress and to play different sorts of music.

However, it's now texts which get the greatest importance for us, we express our ideas and feelings in songs, our reactions in front of events in the world and around us. Texts speak against racialism, military power, money power, nuke, pollution, injustice, etc. Gege and Fred, and sometimes Eli, write texts; the whole band chooses one of them, and Gege composes the melody on his guitar; after that, each musician composes and adds his part.

We like to make an original music, sometimes speed music like hard core, and sometimes rather slow and experimental music: folk-punk, coldwave, bruitist music... We like to use different sounds of key board according to the atmosphere of the song; it gives sometimes a surprising effect, but it's that we're looking for.

We have released several tapes on our label Rare Produx, and one on the French labels E.P.E. Tapes of Flagrants d'Eli are also released in Spain (by El Enterrador Enterrado), in Belgium (by Nabate/Benefit Tapes) and USA (by Joy Street Studio). Several new tapes will be distributed in Germany (by Irre Tapes and maybe ZNS Tapes) in Switzerland (by Resistance Productions), in Belgium (by Nabate), in France (by Globule Tapes) and in Israel. We also participated in sixty compilation tapes made by French, Belgian, English, Swiss, Italian, German and Spanish labels. We had several gigs in our area, around Paris. We love to get contact with the audience and to speak about our texts and ideas with people. But it's hard to find places to play, and we get only a car for the whole band, so we can't go and play far from home (our car is too small for five persons and all instruments).

Well, a good idea for you: listen to Flagrants d'Eli and write to us if you like our music! (We don't really like people who write to say it's awful and not interesting!).

Flagrants d'Eli c/o Fred & Eli Perin/ 25 square Jean Macé/ 78190 Trappes/ France

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ALIENATION!

Quesions by Beddis. The band: Gary - drums, Neal - vocals, Paul - guitar, Rob - bass.

MRR: Alienation, do you feel "alienated" from society or are you happy with your life and the way things are?

GARY: I'm happy!

PAUL: Happiness is continually equated with material possessions and "status," money, sex and paronoia are used by the mass media and workplaces to influence and control people (it seems to me); I feel alienated from those kind of things. Fortunately there are people/music/books/ideas etc. that rise above all this and in that sense I'm fairly happy.

ROB: I don't feel alienated by society as I'm a part of it.

NEAL: I feel alienated from certain sections/opinions within society but not from society as a whole as it's something we're all part of. I'm not happy with the way things are at all but I don't think it's going to change overnight. We've just got to do whatever we feel we can towards a "better" future.

MRR: Why are you in a band? What's the point? What do you hope to achieve—fame, fortune, influence people?

PAUL: Um... because. More gigs, more songs, and staying as far away from the "music biz" as humanly possible (which shouldn't be too hard!).

ROB: I enjoy it !

NEAL: Enjoyment, "catharsis" (you can look that up in a dictionary Beddis. Ho ! Ho !).

GARY: Enjoyment and taking the piss out of Paul.

Get your career on the road

MRR: Mankind: what is your opinion on us all? Where do you think we're heading, the sky opening up, nuclear war?

ROB: We're human beings, we create and destroy, but we might just be clever enough to survive.

GARY: Pretty low. I daren't think.

PAUL: The future is in everyone's hands and it will depend on how many people are willing to become involved in it as to which direction we take.

MRR: Neal, you're heavily into gardening? Do you enjoy nature or is it just a job for you?

NEAL: I'm only in it for the money! (and watching the lovely flowers and the lovely insects and the lovely grass and the lovely trees)

MRR: Religion: do you believe in any of the groups? Do you think it does any good, or bad?

NEAL: I think religion is like most other institutions, after a period of time its original aims become lost or twisted by those who wish to justify their own actions. It's also similar to drugs in that it's used as a crutch.

GARY: Religion doesn't affect me but it's alright for other people to believe in it as long as they don't shove it down other peoples throats.

PAUL: Organised religion often seems in direct conflict with its own principles -- accumulation of wealth/power, wars, evangelical "TV Ministers" are corruption incarnate taken seriously by people who, sadly, would rather not think for themselves, some money is channeled into charity projects but is this compassion or conversion?.

ROB: This is a very complicated question -- ask God !

MRR: Metal has creeped into the punk scene. Do you like it? Do you think metalheads have a different attitude? Is there any difference between their big scene and our scene—which is better?

GARY: No. Yes. Ours seems better, I wouldn't be in it otherwise. Heavy metal is often just total repetitive sexism, poxy high voices, silly trousers, and a "God's gift to women" attitude (did you see the "Love In An Elevator" video?).

PAUL: Depends on how it's done. Individual bands get ignored by generalizing and categorizing. There's way too much prejudging of bands by which category's been invented for them to fit into.

ROB: Musically it mixes quite well.

NEAL: I don't like some of the lyrics -- Macho, Graverobbing, Satan Worshipping, Death, Doom, Sex, Violence stuff.

MRR: How's your local scene—much activity? How do you see it heading?

PAUL: Sluggish. Lots of good things could happen but aren't at the moment.

ROB: It's got to go upwards; it can't get worse.

NEAL: Dull -- the only way is up, baby.

GARY: Pretty crap, couldn't get much worse.

MRR: Would you plant a bomb for any cause you felt strongly about if you thought it would change the situation? Is violence the way?

ROB: Violence is not the way but sometimes can't be avoided -- e.g Hitler.

NEAL: Hard question -- I don't think violence is the way but I can see that sometimes people have any peaceful route denied to them. I think breaking into labs and rescuing animals, super-glueing locks etc. is fine, but I can't accept the indiscriminative bombing of people.

GARY: No, I'm not a violent person.

PAUL: Very unlikely cos of the possibility of killing/maiming other people, damaging/destroying property and profits is morally acceptable, though.

MRR: Rape, a crime against women: do men take it seriously enough and understand how women feel? What would be your punishment for rapists?

NEAL: No, men don't understand (unless they've been victims of rape by males themselves) and the large majority of men don't take it seriously. I'd like to be able to say they're sick and need help but if it happened to someone I knew and cared about I'd probably feel like pulping them.

GARY: No, I don't think so or rape wouldn't be committed in the first place. Rapists get seven years but the victim's got to live with it for the rest of her life. Providing they were 100% guilty, I'd string them up by their balls!

PAUL: Impossible to fully understand as a man. As a result there's some dreadful attitudes and shamefully lenient sentencing a crime against women, committed by men. The entire Rape Legal System should be handled by women, therefore.

ROB: Life imprisonment.

Contact address for gigs/correspondence: ALIENATION, 48, Diglis Rd, Worcester WR5 3BW, England. We have a 4-track EP *Terror In The Anthill - available from the same address for £1.50 / £1.80 / $5 UK / Europe / U.S. (including post & - packaging)*

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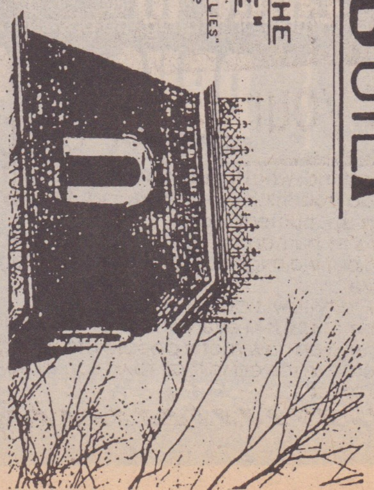

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"Fighting the War on Drugs" by Joseph Miranda

Joseph Miranda has an MS in criminal justice. He produced "Rock Renaissance," a cable TV program covering the underground rock scene in Los Angeles, has had numerous articles published, including one on the war on drugs in the November Liberty magazine, and is a member of the Libertarian Party.

So now we have a war on drugs. President Bush, in his speech to the nation on September 5, 1989, made it official: the U.S. government is making the eradication of drugs its number one priority. The war on drugs will unify all levels of government, law enforcement, and the private sector. The media, especially television news, has become the semi-official propaganda agency for this war, with nightly news reports showing America to be "under siege" from drugs. Law enforcement has been given expanded powers to ignore constitutional protections against unreasonable search and seizures. Private industry has been co-opted to play its parts by requiring drug tests as prerequisite for employment. And to head up this national effort, William Bennett as been named as Drug Czar.

But the war on drugs is really a war against the American people because, ultimately, the target is you, your friends, and your relatives. It's a war against your personal freedoms as well as your rights as a citizen. The strategy of the war on drugs is to target the casual drug user. Legislation has mandated mandatory sentences and civil fines for mere drug possession. Other plans call for a suspension of all government benefits for drug users, including an end to student loans and cancellation of drivers' licenses. And there are now in the works plans to create detention centers for first time drug users on government reservations, so that drug users can be "re-educated" through imprisonment and a "boot camp" regimen. If this is not enough, the government's drug enforcers want to turn your family and friends against you. The government is encouraging people to report relatives who use drugs and, indeed, some children have been honored as heroes for turning in their parents.

And even if you have never used drugs, you will be a victim of the war on drugs. If you are driving your car and one of your passengers possesses drugs, or drug related paraphernalia, your vehicle can be seized under "zero tolerance" regulations. Constitutional safeguards against arbitrary searches and seizures are being dropped. Drug enforcement agents can stop and search people if they fit a "drug profile", i.e., they dress in a style not approved of by William Bennett, thereby qualifying as potential drug dealers. These "profile" searches can, and have, included strip searches of students and people crossing into the United States. If you want to get a job, you might have to go through the demeaning ritual of a drug test, urinating publicly to provide a sample of your body fluids to prove what a good citizen you are.

Why has all this happened? Well, for one thing, you let it happen. For the last several years, politicians have been talking about "declaring war on drugs" but you voted for them anyway (or failed to vote at all); you figured that you would never be personally targeted by the drug warriors, that maybe there are a lot of other people out there who ought to have their drug use controlled, but it doesn't apply to you; or maybe you didn't want to speak up because it might make you a little too visible and, unlike a lot of other protest activity, this might really cost you something, like your job.

What is so disturbing about the war on drugs is not the war itself (left to their own devices, politicians are capable of thinking up the greatest absurdities) but, rather, the reaction, or lack of reaction, to it by the citizenry. Consider that half the people in this country either now use drugs,or have used drugs at some time in their lives. And many of these people are high up in industry, the media, and the government. Yet the war in drugs has been implemented with scarcely any mass protest. Indeed, what protest there has been has come largely from establishment figures, such as Baltimore Mayor Kurt Schmoke, conservative William F. Buckley, and former Secretary of State George Schultz. Despite their stand to be deprived of their lives, liberties, and pursuit of happiness, Americans blithely accept the war on drugs. This lethargy is enough to make one wonder if the use of drugs does rot away people's minds after all!

So the question is, what are you going to do about it? Because make no mistake, the war on drugs is a war against you and your freedoms. That's the purpose of this article, to wave a flag in your face, to get you to realize what is happening, and to get you to take action.

If you were to ask Czar Bennett why the U.S. must have a war on drugs, his response would be something like this: "The United States is in a mess...we have crime, gang violence, terrorism in the streets, worker inefficiency, social disorder, moral decay. It's all the fault of *drugs*. Drugs are invading the country, poisoning children, causing gang killings. One use of drugs and a person becomes hooked for life, losing interest in school and employment. The average drug user is just as culpable as drug dealing gangs because drug profits support drug dealers. So we have to have a war on drugs, targeting the users as well as the dealers."

Of course, none of this makes any sense when rationally analyzed (indeed, it seems that the more public officials oppose drugs, the less able they are to make coherent statements about their effects.).The drug warriors (Bennett and company) tell the American people that drugs must be illegal because drug profits maintain the gangs and drug cartels; but then, the gangs and cartels exist because drugs are illegal in the first place. The American people are told at once that drug users are the innocent victims of the drug cartels, and, at the same time, their co-conspirators in subverting the nation. While the drug warriors say they want to save America's youth from ruin, they do not explain how putting those same young people in concentration camps will improve their lives.

The absurdity of the drug war can be demonstrated by a quick check of reality. In point of fact, drugs are not "invading" the country. Drugs are imported (or are home grown) to fulfill domestic demand. People voluntarily choose to use drugs and thereby take whatever hazards are connected therein. The drug cartels do not have to go around with armed personnel to force people to use drugs. People use drugs because they want the stimulation, the pleasures, the escape from reality, the expansion of their consciousness, to get wasted, or whatever. The problems that do exist with drugs are largely the result of their being illegal in the first place. By making drugs illegal, the government has created an entirely new class of criminals, drug users, drug producers, and drug dealers. Health problems exist because drugs are not regulated for purity or doseage in the way foods and legal drugs are. Drug education contains considerable amounts of misinformation in order to justify drugs being illegal. The most common item of misinformation being that one use of *any* drug and the user becomes addicted for life. The problem is that when people realize they are being lied to about the effects of drugs, they disregard all other information from the government about them, including the very real dangers involved in certain types of drug use.

While much is made of the dangers of drugs usage, the health problems from illegal drugs are not all that great compared to those of legal drugs. Illegal drugs are responsible for something like 10,000 deaths a year. Legal drugs -- alcohol and tobacco -- cause over 400,000 deathes yearly. Similarly, alcohol is a major factor in violent crime and automobile accidents. Yet both alcohol and tobacco are both legal, and both widely used by politicians and drug enforcement personnel. (And, as everyone knows, the government provides price guarantees to U.S. tobacco farmers, despite Surgeon General Koop's declaration of nicotine as an addictive substance. Not only this, but the government is also pressuring Asian governments to increase their imports of American tobacco. One need not comment on the hypocrisy of the government exporting drugs at the same time it has declared war on them!).

In keeping with this sort of absurdity, many of the drug warriors have declared that it is the function of the government to teach "values," that the government must prosecute the war on drugs to send a "message" to people that drug use is wrong. This is an argument of such speciousness that some response must be made. If legalization implies approval, does it mean people should become alcoholics, since alcohol is legal? This line of reasoning is anethema to a free society, since it should be up to the individual, not the state, to determine his/her own values. But even if one were to concede that it is up to the state to inculcate values, then one wonders who in the government is going to be instructor in moral rectitude? John Tower? Teddy Kennedy? Jim Wright? It seems that those members of Congress who are not under indictment can usually be found passed out under the bar or with their pants down around their ankles. And what of the Drug Czar himself? He is a life-long nicotine addict. Is he the one to instruct people in saying "no" to drugs? (Yes, I know, William Bennett promised to give up cigarettes as part of the deal of being Drug Czar, but I am sure if you offered the average drug user out there a cabinet level job he/she would give up their controlled illegal substance of choice.)

So much, then, for the absurdities of the drug war. Obviously, the problems of crime, poverty, health care, and industrial malaise go beyond drugs. Even if drugs were to be totally wiped out,these problems would still exist. The real tragedy of the drug war will be those millions of people who will find themselves victimized by the government's actions, people who find themselves incarcerated, who will have their property seized, or who will be denied employment to serve the dictates of the war on drugs.

So the question is: What can be done to end the war on drugs? That is the purpose of this article, to outline a plan of action for ending he drug war and returning some semblance of rationality to American drug policy. But first, let me tell you how the war on drugs will *not* be stopped.

The stupidest thing possible for the opposition to do is act like a mob of long-haired-anti-establishment-flag-burning-potheads. Because this is precisely how Czar Bennett and the drug warriors want the opposition to act. The drug warriors like to portray themselves as upholding American values against the menace of drug users. If the opposition to the drug war utilizes illegal actions,then Bennett and company will be able to rally the middle class to their side.

Instead of alienating the middle class, the opposition must gain their support. Because the only way this thing can be won is by demonstrating to the average American that the drug war is a greater danger to them than drugs.

The opposition to the drug war must take the offensive. Part of the problem is that whenever the subject of drugs comes up, advocates of legalization get defensive and agree with Bennett's premise that "the U.S. has a drug problem." Drug legalization is advocated simply as a more efficient way of dealing with the "drug problem" than criminal sanctions.

But the problem isn't drugs, it's the government. The problem the United States has is a government that has shown itself unable to deal with urban decay, criminal violence, and public health. Instead, it blames everything on drugs and then launches a bogus war to divert public attention from its assault on individual liberty. It has been Czar Bennett and the drug warriors who have subverted American values, not drug users. In the name of the Drug War, Constitutional protections against unreasonable search and seizure, and the guarantee of a trial have been eliminated. Drug enforcement personnel can make arbitrary searches and seizures through profile searches, zero tolerance regulations, and relaxation of probable cause requirements for searches.The use of civil proceedings against drug users, as well as drug testing as prerequisite for employment, is a means to persecute people without benefit of trial.

More fundamentally, the drug war is a subversion of the values of "life, liberty, and the pursuit of happiness," the right of people to do as they please, as long as they do not interfere with other people's rights. The government is supposed to protect these rights, not attack them. (If you do not believe this, then pull out your copy of the Declaration of Independence and the Constitution and check it out.)

The objective of the opposition to the drug war must be clear and unambitious: the legalization of drugs. Drugs should be legal for several reasons. The first, and most important, reason is that the individual has the right to do with his own life as he pleases. If a person decides to use drugs, then that his decision. (Of course, he/she must also accept the consequences of drug use: if a person becomes a health problem, or injures another,while under the influence, then he/she becomes civilly and criminally liable.)

A secondary reason for legalizing drugs is that this will allow people with real drug problems to be more realistically treated. Without criminal prosecution, people with drug problems can be treated through legitimate health care means.

Finally, an end to the drug war will mean that attention and resources can then be turned to dealing with real national problems. Law enforcement should be concentrated to deal with serious violent criminals instead of casual drug users; social welfare resources can realistically deal with public health; drug education can be based on reality instead of anti-drug hysteria.

A plan of action is needed to implement drug legalization. This plan should contain several elements: a political program, a mass organization, and political actions.

The political program is the most important element because it states the objectives towards which all efforts are directed. These objectives include:

1. The decriminalization of drugs.
2. The regulation of drugs through means similar to alcohol.
3. The dissolution of drug enforcement agencies.
4. The ending of all unconstituional search and seizure procedures now used to enforce the war on drugs, including drug testing.
5. The release of all prisoners convicted of drug use, possession, and dealing charges.
6. An end to all false information being spread about drugs, and the institution of realistic drug education and rehabiliation programs.

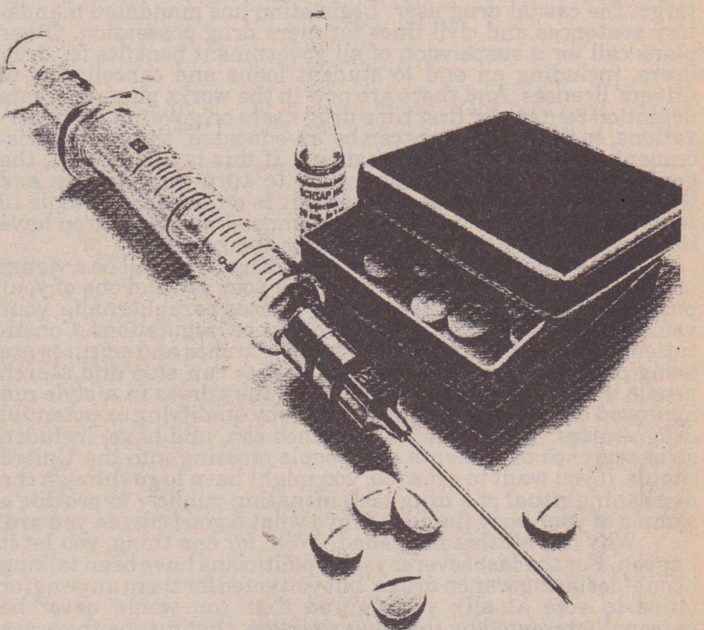
The first point, the decriminalization of drugs, will be the hardest. The fact is, there are substances out there which are dangerous. Moreover, the fact that violent criminal gangs now control much of the drug trade means that steps must be taken to ensure they do not end up in control of legal manufacture and distribution. The most realistic policy would be to legalize all substances which are not physically addictive, and which do not automatically lead to violent behavior. Legalization would start with marijuana and work its way up to the harder drugs.

Drug production would be licensed and regulated by the government, similar to procedures now used to control alcohol and tobacco production. Drug regulation would be under the supervision of the federal Food and Drug Administration. Pharmaceutical companies and farmers would now be free to synthesize drugs and grow drug-related crops. The government would ensure drug quality. The objective would be to reduce public health problems by preventing the introduction of toxic substances into drugs. The government would also grade drugs by their potency so people would know exactly what dosage they are getting.

Drugs would be sold through commercial outlets, such as government licensed stores (similar to liquor stores). Private individuals would be free to exchange drugs among themselves and manufacture drugs for their own consumption.

Drug packages would include a printed statement giving the exact substance contained therein, recommended dosages, instructions for safe use, and an emergency number in the event of overdose. Also included would be a phone number for rehabilitation centers.

The government itself would not provide drugs to anybody. There is no reason for taxpayers to support someone else's habit. Additionally, drug sales would be forbidden to minors, similar to alcohol. Committing crimes under the influence of drugs would be illegal, as would be driving under the influence; and, enhanced criminal penalties can be added to current laws to deter or remove from society such perpetrators.



Drug enforcement would become somewhat superfluous, in as much as most drug crime (manufacture, sale, and use) would now be legal. However, there would still be a need for the government to enforce certain drug-related laws. Enforcement would now become regulatory instead of criminal. The main obejctive is for the government to ensure that drug manufacture and sale is done in accordance with regulations, i.e., that drug producing companies were properly manufacturing and selling drugs, that minors are not being sold drugs, etc. Illegal drug-activities could still be targeted by law enforcement; but now that drugs would be legal, the problem of enforcement would be on a manageable level.

Drug enforcement agents would have to be screened and trained so they do not abuse the general public. Drug enforcement personnel who are now engaged in unconstitutional activities would be dismissed and barred permanently from law enforcement, inasmuch as there is no place for their sort in a society where drugs are legal.

All unconstituional search and seizure procedures would be ended. Requiring law enforcement officers to obey the law is hardly unreasonable. All drug testing would be ended. The government and private industry would be forbidden from demanding mandatory drug testing or making drug testing a precondition to employment.

All people who have been arrested and convicted on drug charges would be released and their criminal records expunged. Additionally, those who have been jailed should receive some restitution from the government. (Of course, this would not include people who have committed violent criminal offenses while under the influence.)

All property seized under zero tolerance would be restored to its rightful owners.

Finally, the government would initiate a real drug education and rehabilitation program. The campaign of misinformation about drugs which has gone on now for several decades would be ended. Instead, a program of realistic information would get the facts to people and allow them to make up their own minds as to whether or not to use drugs. Drug rehabilitation programs would be expanded to deal with people who have real drug problems and attempt to salvage them. (These information/ rehabilitation programs should be financed by taxes on drug sales, inasmuch as it would be inequitable for people who do not use drugs to support those who do.)

There are many people out there who are deeply into drugs and want to get out. The problem with the drug war is that the government gives them no alternative. Since the government treats users as criminals, these people are driven underground, where they become, in the long run, a greater danger to society as well as themselves. With legalization, people with legitimate drug problems can be properly treated.

What problems will result from drug legalization? Possibly there will be greater drug use... although this is difficult to believe, inasmuch as anyone can get any drug they want right now. Drug use will become safer since drugs will be more safely manufactured and distributed. Probably alcohol and tobacco use will decline, as people switch to less toxic drugs. And a lot of politicians and drug enforcement personnel will be out of a job. However, this is a small price to pay for a sane drug policy.

So what is to be done? The war on drugs can be stopped. But it is not going to happen by sitting around and letting someone else do it. It's going to take a lot of involvement on everybody's part. Given that there are millions of people out there who have used drugs or who think that drugs should be legal, the popular

WILL THE REAL DRUG CZAR PLEASE STEP FORWARD

base for winning is in place. The thing is to get people to take action. The way this can be done is through a nationwide organization. This organization would mobilize everyone, because everyone is affected by the war on drugs. The objective is to convince people -- and the government -- that the war on drugs is wrong, and that drugs must be legalized. This means that a number of different groups must be mobilized.

These groups include:

The general public: The public must be told the truth about drugs. Right now there is so much misinformation out there about drugs that it is next to impossible for most people to make any intelligent decision regarding the war on drugs other than to do what the government tells them. One of the current techniques of the drug warriors has been to confuse all types of drugs together and to act as if the most virulent drugs (such as crack cocaine) are typical of all other ones (such as marijuana). They tell the people that drug use immediately implies drug addiction and a life of crime and self-destruction. This is, of course, nonsense, inasmuch as the majority of drugs users are fully functional members of society. In many ways, drugs users are better citizens than the drug warriors... at least drug users are not stirring up hysterical crusades against their fellow citizens. At the same time, the real problems involved with using drugs must be admitted to, in order to maintain reality.

Politicians and other elected officials: Politicians must be targeted with a very simple camapaign: people should write to them and say, "If you support the war on drugs, I will not vote for you." This is guaranteed to have an effect, since politicians' primary concern is (rightly) their job. The only way they can hold onto their job is by responding to popular demands. Other actions can be taken against politicians: recall campaigns can be launched against anti-drug politicians. Aside from getting them out of office, recall campaigns will throw them on the defensive and force them to waste time countering these efforts. Politicians include other elected officials. In many parts ofthe country, law enforcement officials are elected, including county sheriffs and district attorneys. These should be the targets of similar campaigns by the opposition to the drug war.

Government officials: There are many people in the government who are opposed to the war on drugs. They must be sought out and their support utilized. It will deal a serious blow to the war on drugs if it can be shown that the government itself does not support it. Many law enforcement officers will privately admit that the war on drugs is a wasted effort, and that the resources utilized in it could be better used for dealing with other crimes. Another critical group here is public employee unions. Many of them have objected to mandatory drug tests for their members and have filed suits against the government to stop urinalysis.

Victims of the drug war: People who have been victimized by the drug war should be contacted and brought into the movement. This includes, obviously, people who have been arrested for using or possessing drugs. But it also includes a lot of other people, including those who lost their jobs because they failed a drug test or refused to take a drug test in the first place. And this group must include those people who have never used drugs but who were the victims of unconstitutional drug war procedures: people who were searched without probable cause; people whose property was seized under zero tolerance; people who refused to go through the indiginty of a drug test; and anyone who has had a friend or relative victimized by the drug war.

Business: Businesses which cooperate with the drug warriors must be boycotted. Employees must be encouraged to refuse to take drug tests. Job applicants must refuse to take drug tests and state why: they, must tell employers that drug testing is unconstituional (being a warrentless search); that it is immoral (being an intrusion into their privacy); and that it is anti-capitalistic (since it makes industry a tool of the state). Employees who have lost their jobs because of failed drug tests, or refusal to take them, must file suits against their employers. No business can afford to be thrown on the defensive this way, to lose its employment base, to have its products boycotted, receive negative publicicty, and to be tied up in courts. Once they start losing money, business will get out of the war on drugs.

The media: the media are a specially vital target, inasmuch as it is the media which have created and maintained much of the anti-drug hysteria in the first place. Since the media generally looks for the most sensationalistic stories to jack up their ratings, they must be given such stories on a routine basis... only coming from the anti-drug war opposiiton instead of from the drug warriors. The most obvious is to continually push stories about the outrages committed by drug enforcement personnel and show them committing crime against the American people. The real victims of the drug war must be shown as those citizens who have been by anti-drug policies. Another effective technique for targeting the media is to boycott advertisers. Sponsors of programs which support the drug war must be contacted and informed that if they continue such sponsorship, no one will buy their products. This will force their withdrawal and cause programs which support the drug war to be canceled.

Pro-liberty groups: there are plenty of groups out there which have always opposed the government interfering in the rights of the individual, regardless of the issue. These include libertarian, anarchist, civil liberty, and tax protest organizations. All these groups should be brought into a united front against the drug war. There is a place in the movement for both liberals and conservatives: liberals, because the drug war infringes on people's civil rights; conservatives, because the drug war increases the power of the federal government.

The drug warriors: Finally, the drug warriors themselves must be discredited. The key is their self image. The drug warriors in law enforcement, politics,and the media like to see themselves as the saviors of society -- heroic fighters against a drug invasion, at constant risk in a battle to protect American children and uphold American values. The truth is, of course, just the opposite. In the first place, there is precious little risk in their

job. Exactly what heroism is there in drug enforcement agents forcing school children to strip at gunpoint so they can be searched for drugs? Or, for that matter, what risk is there for drug enforcement agents to burn down peasants' coca fields in Colombia when the agents are protected by hundreds of Colombian soldiers? The drug warriors are not saving American children, they are victimizing them by throwing them in jail and depriving them of their federal benefits, and hence, their future. While the drug warriors like to pretend they are upholding values, they are in fact liars and hypocrites. Liars because they continually misinform the people about the nature of drugs; hypocrites because they freely use alcohol and tobacco, the two most dangerous drugs. And, ultimately, the drug warriors are criminals because they routinely violate the Constitution.

This campaign has to be backed up by action. Here are some things you can do:

Vote: This is the most important action. Find out what your politician's stand on the drug war is. If he supports it, then vote against him. Vote instead for politicians who favor drug legalization... they are out there, you just have to find them.

Organize and attend protest demonstrations: Hold these outside your city hall, legislature, drug enforcement agency's offices, and in Washington DC. If the government starts placing drug users in detention camps, then hold protest vigils outside the barbed wire.

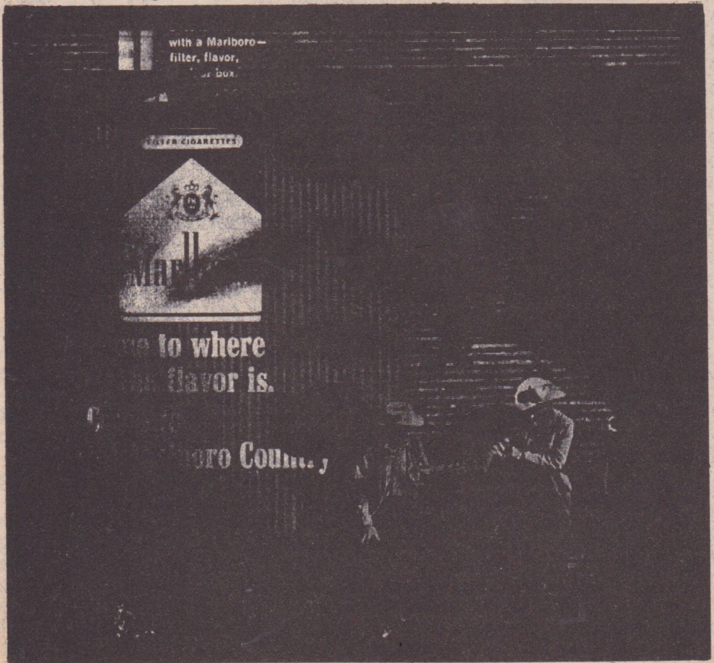
Exploit the media: Use whatever your talents are to get the message across: write letters favoring drug legalization to your local newspaper; get on radio interview programs and into television talk show audiences; write songs, produce posters, and convince your neighbors.

Say "No" to drug testing: Refuse to participate in drug testing. Tell your employer (or prospective employer) in writing that drug testing is illegal, immoral, and a violation of your rights. Tell him/her that you will not work for this company if they have drug testing and that they will be losing a valuable employee. Back this up with employee strikes and class action suits if the employer insists upon drug testing.

Challenge illegal drug enforcement actions: you have the right to refuse consent to illegal searches and seizures. Refuse to cooperate with drug enforcement personnel when they attempt illegal actions. Get familiar with constitutional law, and know your rights as a citizen. Take drug enforcement agencies to court if they do violate your rights. Challenge the drug war in the courts. The state of Alaska decriminalized marijuana partially as the result of a court ruling which held that marijuana was not a public danger and, hence, there was no reason for it to be illegal.

Political action: Finally, political actions can be taken to legalize drugs. Candidates can run for office on a drug legalization platform. You can start ballot initiatives to legalize drugs. Communities can establish drug legal areas by decriminalizing drugs and refusing to cooperate with drug enforcement agencies.

The only way this will work is if you take action. You have to go out there and vote, participate in demonstrations, and say "no" to drug testing. It's up to you, because if you sit back and do nothing, you'll probably end up reading this article from inside of a federal drug detention center.



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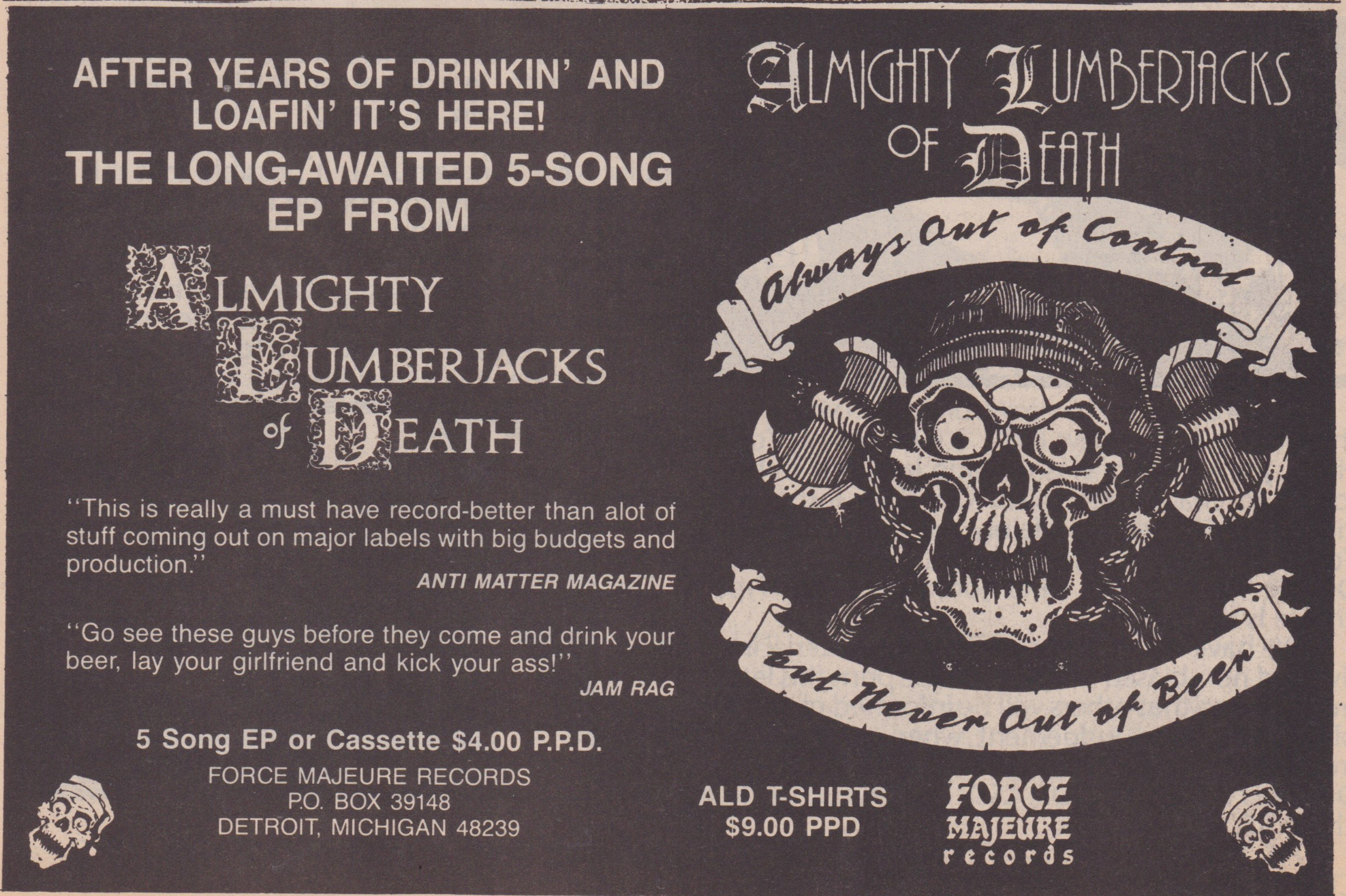
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SHOCKING MUSIC BIZ SCAM REVEALED

Dear Maximum Rock+Roll,

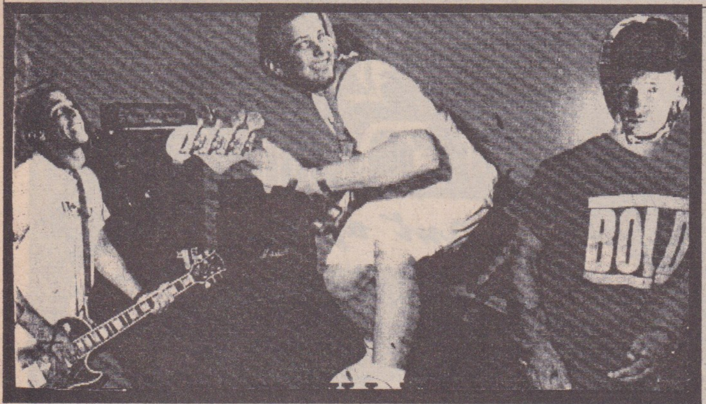
After months of stringent study, my colleague and I have made an alarming discovery. We have compared numerous criteria of two of todays "youth oriented" super groups: Orange County's Chain of Strength and Boston's New Kids on the Block. We have come to the objective conclusion that they are, in fact, the same band.

First, lets start with obvious generalities. Both groups hail from areas with an extensive history of hardcore bands. Boston's bands: D.Y.S., Jerry's Kids, SS Decontrol, etc. and California's Social Distortion, Adolescents, Bad Religion, etc. You can plainly see that each group can find roots in their own hometown bands. Both groups consist of five members, all adolescent cherubs, all natural brunettes (excluding C.O.S.'s amature dye jobs.)

Another elementary comparison is fashion. Whether its stone washed Levi's or Stussy tank tops, Converse or Nikes, Yankee caps or spikey hair, the similarity is frightening.

CHAIN OF STRENGTH Would Like To Thank:

ALL OUR FRIENDS ESPECIALLY DOUG BELLOWS, THE SLOTH CREW, THE COYLE BRO'S, NO FOR AN ANSWER, MURPHY, REGIS, KEVIN AND INSTED, DAVE STEIN, HARDSTANCE, **NEW KIDS ON THE BLOCK**



Next we take a quick look at the bands' attitudes toward women. In a recent fanzine interview, several members of Chain of Strength admitted to an attempted "pick-up" of several young ladies outside a popular New York venue. Is it possible that this incident was the inspiration for the footage of the New Kids' "You Got the Right Stuff" video? We think so.

The names of the members of Chain of Strength and New Kids are completely different. This is a classic case of a drastic change that leaves one quite suspicious. They are just trying too hard to cover something up; in this case, it is a dual identity syndrome.

The final nail in the proverbial coffin was when, during the filming of the New Kid's "I'll Be Loving You Forever" video, Joe McIntyre was running late, and in his haste he forgot to change tee-shirts. On close inspection of this video, the viewer can plainly see the band on the shirt: Youth of Today. Is Joe McIntyre really Chris Bratton? Is Donnie really Curtis, and Jordan actually Frosty? The choice is up to you.

We have hopefully presented our material in an objective and non-biased manner. Please print this letter in your magazine so that others will be informed of this scam, and please use good judgement when purchasing material from either band. Sincerely,

Dr. Chris Ganchoff; DDS, LSD, PhD, QED; Dr. Mary Ganchoff; BS, DDS, PhD, X

P.S. For the additional 472 page report write to: Musicology Research Institute 2342 West 24th Street Chicago, Ll 60608.

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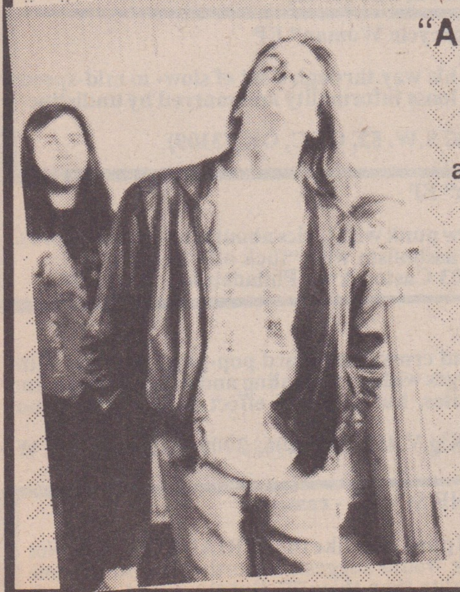

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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (1 for review, 1 for airplay). Tapes must be "for sale", only 1 is necessary. No reviews done from test pressings or CDs. Staff: (CA) Corey Allen, (JA) Jim Allison (AA) Aaron Arroyo (CD) Chris Dodge (GF) Gardner Fusuhara (KG) Karin Gembus (WG) Walter Glaser (LH) Lance Hahn (MK) Mick Krash (ML) Mike La Vella (DM) Devon Morf (CS) Chuck Sherrill (SS) Steve Spinali (MS) Martin Sprouse (TY) Tim Yohannan

AGAIN - "Trainwreck" EP

A mixture of fast tempo hardcore and slower dark pop. Musically, all 3 songs are good and have their catchy melodic moments but the vocals on the slower material seem to be directly influenced by some bygone English pop star. (MS)
(Donut Crew Records, 627 S. Oswego Ct, Aurora, CO 80012)

AGAINST THE WALL - "Identify Me" EP

Yet another addition to the constant Nemesis onslaught. This is one of the better releases from this label lately. This four piece plays some gripping, heavy crunching hardcore. Intelligent personal lyrics and plenty of energy. Good packaging too. Very good. (CD)
(Nemesis Records)

RIKK AGNEW'S YARD SALE - "Horse Bites, Dog Cries/ Read Between The Lines"

The former ADOLESCENT returns and a better one it is than the commercial-sounding LP he issued after the initial demise of his band. Here he teams up with brother Alfie and does the song that was the title of the classic DI LP both bros were on, and it's a rocking pop HC song. The flip is poppier, but still good punk. (TY)
(XXX Records, 6715 Hollywood Blvd, #284, Hollywood, CA 90028)

ALCOHOLICS UNANIMOUS - "The Ten Commandments of Drinking" EP

These guys are the epitome of tweaked drunk punk. With this release (their 3rd) they show still more progression both musically and humor-wise. I'm most impressed by how damn creative this outfit gets. This one even comes with a copy of the Ten Commandments of Drinking. If you have a sense of humor, A.U. is your best bet. Something tells me they have to be pals with POISON IDEA. (CD)
(Brilliancy Prize, PO Box 42376, Portland, OR 97242)

AMERICAN RUSE - EP

Surf, NY DOLLS and '77 punk from this UK band. Basic, fun and probably pretty decent live. (TY)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

ANDANADA 7 - "Esperando A La Muerte" LP

Frantic '84 type thrash and melodic punk make up the guts of this package, which includes lots of flyers, posters, etc. Well done, from a new band on a new label. (TY)
(Fobia, Apdo C. 552059, 28080 Madrid, SPAIN)

ANTI-NOWHERE LEAGUE - "Live And Loud!" LP

Will they be as bad as I remember? Almost, as they epoitomize the mid-tempo Britpunk/rock sound of the early '80s. This live show is ok tho, but I'm not sad that they're gone. (TY)
(Link Records, UK)

ARCHBISHOP KEBAB - "Yinferranodgie"LP

An eclectic mix of dub punk, postpunk à la No Wave, peace punk machine gun raves meets ULTRAVOX and more. (TY)
(Seldom Fed, 81 Clerk St (tfr), Edinburg EH8 9J5, SCOTLAND)

AURORA - "Viszlat Ivan" LP

The sound is '77 and the reality is '89. Titled "So Long, Ivan," this is catchy and tough melodic punk and hardcore that deals with the changes in Eastern Europe. Though in Hungarian, the spirit and ideas are universal. (TY)
(no address, HUNGARY)

AWARE - "New Lease On Life" LP

About half and half I'd say. Some catchy thrashers and a few slower ones here. Formula songwriting that works sometimes and at other times fails. The guitar solos...well, I'm sorry...they gotta go. I don't mind guitar solos, but this sounds like QUEEN. Positive lyrics. Nice cover. Good production. Overall, not my cup o'java. (CD)
(Iron Face Records, 69 Old Lantern Rd, Danbury, CT 06810)

AWKWARD SQUAD - "Waking up the Dead" EP

Pretty up-tempo and driving punk that's got a bit of a quirky post-punk feel yet has that hardcore edge. Good stuff on all 4 tracks. (TY)
(Alternative Action Records, PO Box 74, SF-11101 Riihimaki, FINLAND)

BAD KARMA - "George Washington Smoked Pot And Owned Slaves" EP

The mid-tempo rock/punk on this four-song EP would sound like the ordinary fare if it weren't for the satiric lyrics, at their most biting in "White Trash." This doesn't rise above the standard, but there's potential here. (SS)
(Karma Records, 34 York Dr #5a, New Brunswick, NJ 08817)

BAGMEN - "Cleveland Hardcore" cassette

Heavy hardcore with quick paced thrash action. The lyrics are positive and have a straight edge feel without the hard stance and hatred. A pleasant surprise. (MK)
($4 ppd, Scott Poland, PO Box 1426, Medina, OH 44258)

BASTARDS - "Monticello" LP

How in the fuck did we ever overlook this? Get on the stick, Mark Treehouse! Five copies of every record, the day they come out please! Anyway, this is an amazing powerful release, definitely one of the best records of 1989. Great heavy driving tunes, interesting lyrics and ideas, cool graphics, everything. So buy it already. (ML)
(Treehouse, PO Box 80037, Minn., MN 55408)

BATTERED CITIZENS - "Rolling with the Punches" EP

I was really shocked to hear how much these guys changed since their early shows and demo. Leaving behind the Pittsburgh sound (HALF LIFE, etc...) for a very NYHC/Revelation records harder than thou sound. No more cute adolescent lyrics either. These guys have evolved into a lean mean fighting machine. The piano thing is really cool. Glad they still have a sense of humor. (ML)
(Overkill Records, PO Box 20224, Seattle, WA 98102)

BIBLE STUD - "Cried/Tit For Tat"

Oh my god! Another "hair" band from Seattle! But hey, I don't care if they keep-a-coming forver if they are good. And these guys are. Good riffs, cool package--well...all right! (ML)
(Bible Stud Records, 1638 N 200th, Seattle, WA 98133)

BIG MISTAKE - "Who's Big Mistake" cassette

Punk rock, dude. Uh... earlier '80s style. Like maybe... the FREEZE. The fast stuff is okay. But they have some slower songs which I think are really good. (GF)
(93 Vine St, New Britain, CT 06052)

BILT SPEER - cassette

Saw off various members of DANZIG, METALLICA and DEEP PURPLE. Add the latest in licks and equipment from Guitar Magazine. Simmer over low heat. Garnish with skulls, to taste. Sound yummy? I'll pass...(JA)
($2 ppd, 33 Upton St, Boston, MA 02118)

BLACK INDIAN - "Motorcycle Woman" EP

The vocalist moans his way through a set of slow- to mid-speed punkers, all tinged with a loose informality and marred by undistinctive songwriting. (SS)
(War Party Records, 1140 S.W. 52, OKC, OK 73109)

BLUE - "Angels on Hogs" EP

Ultra grunge out raw punk with lyrics about bitches and whores. Fun garagey snarled out assholism with "fuck off" feel. (WG)
(Gatemouth Records, 4903 Castor Ave., Philadelphia, PA 19124)

BLUE STORIES - LP

Musically, this band crosses standard pop-punk with the Minneapolis sound and emerges with an appealing and original amalgam. No particular track excites, but the final effect is enjoyable if not earthshaking. (SS)
(Triton, Rayas Thiele, Klg.V.459 Paz. 106, 2000 Hamburg 62, W. GERMANY)

BLOODY MESS AND THE SCABS - cassette

Mid-tempo rock and punk a lot like the SERIAL KILLERS. Not as outrageous as the name would suggest. Recorded live so in some ways it's got more personality than their 7". But the sound quality is lacking and the guitar is a bit out of tune. (LH)
(Zadfruc Tapes, PO Box 3592, Oak Park, IL 60302)

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DIRGE "SOULSTORM" LP
Heavy hardcore/metal

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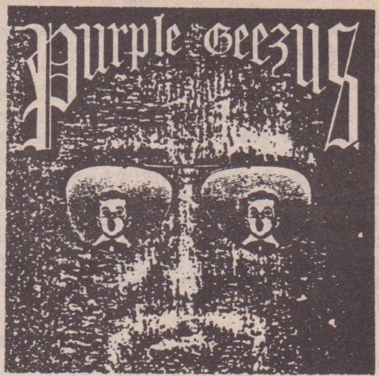

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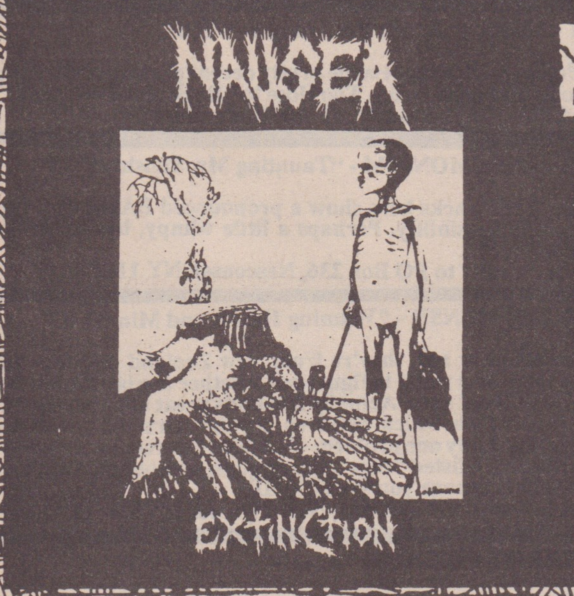

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AD BY TROLL

RECORD TAPE REVIEWS

BLOODBATH - "Hero" cassette

OOOHH! My first bad review! This is pretty typical thrash-punk, pretty good actually, except the singers voice is annoying. Now... the lyrics... We got a song about those darn people who are dude enough to beg on the street "Living in our alleys, destroying the great dream" and the brilliance of "I know you can get a job, anyone can push a mop." Then there is a song about how drug addicts did it to themselves. Not a very compassionate bunch here. I bet I have a good idea what kind of life they have lived so far... (GF)
(84 Commonwealth Ave, Springfield, MA 01108)

BOREDOMS - "Soul Discharge" LP

Weird as shit, the Japanese equivalent of the BUTTHOLE SURFERS. (TY)
(no address, JAPAN)

BRICKHOUSE - "4 Song Demo" cassette

Yo, what's it gonna take for you to wise up, boy? Street-wise hard stuff from Philly! Former members of BAMBAM, DAMNATION GAME and PAGAN BABIES. 4 songs about city life, racism and not being negative. Fans of NY hardcore will dig this a lot. And always remember to Never Forget The Streets! (MK)
($3 ppd, 7426 Tabor Ave, Philadelphia, PA 19111)

BUSINESS - "Saturday's Heroes" LP

Originally released in 1985, this Oi album is pretty tight and polished (perhaps a bit too much so in contrast to their street-tough image). Decent record, but does any band warrant this amount of re-issues and "discovered" tracks? (TY)
(Link Records, UK)

C.B.M.T. - "Surrealistic Summer" EP

This band plays strictly by-the-numbers mid-tempo HC competently, but without inspiration. The vinyl is gorgeously splotched orange. (SS)
(Scorch Records, 208 Wait Ave., Ithaca, NY 14850)

CANTANKEROUS - EP

Good debut. They gots that So-Cal sound with tinges of NY mosh thrown in for good measure. After a second listening, I really dig this one. Almost like old, old STALAG 13. Maybe not. I can't compare them to anybody really. CANTANKEROUS rips, O.K.? (CD)
(Leverage, 24331 Muirlands Blvd, Suite 4-241, El Toro, CA 92630)

CHOPPER - "4 Play" 12"

Very poppy and clean, this can be filed next to newer 7 SECONDS. Too pretty for me. (TY)
(A5, PO Box 2383, Milford, CT 06460)

CHRIST ON PARADE/DIE SCHLACHT - split LP

Four songs on the C.O.P. side, all recorded live in early '89 at Gilman St. One is a totally bassed-out version of the AVENGERS' "The American in Me." Germany's DIE SCHLACHT's side is of better sound quality, as they present throaty vocals, heavy and bassy drums, and mid-tempo punk approach. The cover folds out to a poster/lyric sheet. (KG)
(Michael, Überschall, Sielwall 7, 2800 Bremen 1, W.GERMANY)

CLAWHAMMER - LP

We wanted it, we waited for it--here it is. Big, big rock sound here. Sometimes they get into a FLESHEATERS groove, which is cool. Songs about girls, and a few other popular themes. Nine songs in all, one by GORDON LIGHTFOOT. Yea. (ML)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

CONFRONTATION - EP

It has taken a while for this one to finally lurch off of the presses, but it was worth waiting for. What you get here are eight powerful-as-the-dickens, crusty, stenchcore classics. Wicked guttural vocals backed by neck-breaking thrash. Lyrics are somewhere in a more lengthy DISCHARGE vein. Great! (CD)
(Draw Blank, 23010 Magnolia Glen Dr., Valencia, CA 93154)

CONTRASTO - "Live" cassette

Fast, metal-edged Italian hardcore with moments of experimental divergence. Vocals are raw and painful sounding. Includes two different performances and lyrics, but only in Italian. (AA)
(Rossi Guiliano, Via Ulivi 9, Ospedaletti 18014 (IM) ITALY)

COUNTER PUNCH - "Loyal to a Cause" cassette

A straight-edge band from Phoenix. Fairly solid power and production. I hope as they grow they can leave behind the generic trappings of their "crew." The expected musical influences are present. (JA)
($3, 9940 E.Yucca St, Scottsdale, AZ 85260)

CRAMPS - "Bikini Girls with Machines Guns" 12"

It's been a long time between releases, and unfortunately this one (a taste from their soon-to-be-released album) doesn't make it worth the wait. Not that it's bad, but there's nothing of the old rawness and psychosis left, just too-produced garage-a-billy. (TY)
(Enigma)

THE CROW FLIES - "Bullworker" EP

THE CROW FLIES were a really great Pittsburgh band. They broke up before this, their second EP, came out and that's a shame. Five tunes here, all in the heavy rockin' vein that I dig a lot. Like, try and get one; it's good. (ML)
(Cubist Productions, 3408 Juliet St, Pittsburgh, PA 15213)

THE CURSE - "Something's Wrong" cassette

Okay Canadian thrash metal that almost falls apart at time. This is a live tape with seven "cursecore" hits. At first glance, the song titles (like "Hell Is" and "Beast Emerging") seem to imply yet another stupid death metal band. However, this isn't the case here — the songs deal with important personal and political issues (suicide, toxic waste, etc.). Not bad. (CD)
(Dave Teneycke, 4201 Hillsdale St, Regina, Saskatchewan, S4S 3Y9, CANADA)

DOA - "Murder" LP

One of their more energetic outings in years, this revamped line-up (without Dave Gregg) only indulges in clodhopper rock a couple of times. There's punk, hardcore and hard-edged tunes throughout. Lyrics are as "with it" as one would like, though no lyric sheet hurts a bit. Overall, pretty decent. (TY)
(Restless Records)

DAISY CHAIN - "Jungle Beat/Song For You"

Pop punk that's got some pretty decent playing and some pretty bad vocals and lame lyrics. Too close to "Rock and Roll, dude." (TY)
(Daisy Chain, Lapinkatu 31, 11120 Riihimaki, FINLAND)

DARK'S PANDEMONIUM - "Taunting Mr. Sunshine" EP

The three tracks here show a pronounced BAUHAUS moderated by a pop sensibility. Perhaps a little wimpy, but it boasts fine production. (SS)
(Checks to "Cash" to PO Box 236, Nesconset, NY 11767)

DAS UNTER MENSH - "Winning Hearts and Minds" EP

Believe it or not, they're from New Zealand and they fucking blaze! It took me a while to figure out whether to play this at 33 or 45, in fact I'm still not sure. Actually it sounds great at both speeds. Very catchy fast thrash which revolves around personal problems and getting drunk. Only one problem - I noticed this record included a "no thanx" list which listed "fags". Sorry guys, homophobia ain't cool no matter what language you speak! (CD)
(ImaHit Records, PO Box 407, New Plymouth, NEW ZEALAND)

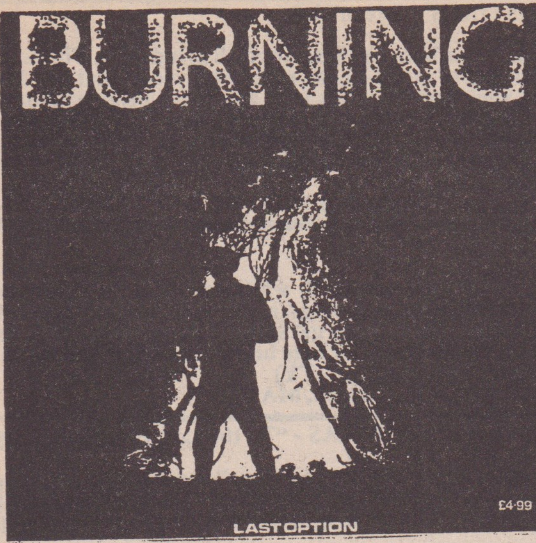
DIET CHRIST - "DC89AD" cassette

Thrashy hardcore with psychedelic guitar running through the background. Noisy, scratchy stuff that requires a lyric sheet to make out what they're screaming about. (CS)
($4, 412 E. College, Carbondale, IL 62901)

DISTORTED TRUTH - "Smashed Hits" LP

Old-fashioned '77 punk with a sound and lyrics that are a real throwback. Lyrically, they have the advantage of hindsight in commenting on punk sell-out, but musically they're pretty faithful to the founding soundsters. This LP has a lyric sheet, which makes me all the more suspicious of the skin bands Link puts out that never have lyric sheets. (TY)
(Link Records, UK)

ANOTHER 2 FOR THE ROAD:..



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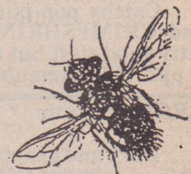

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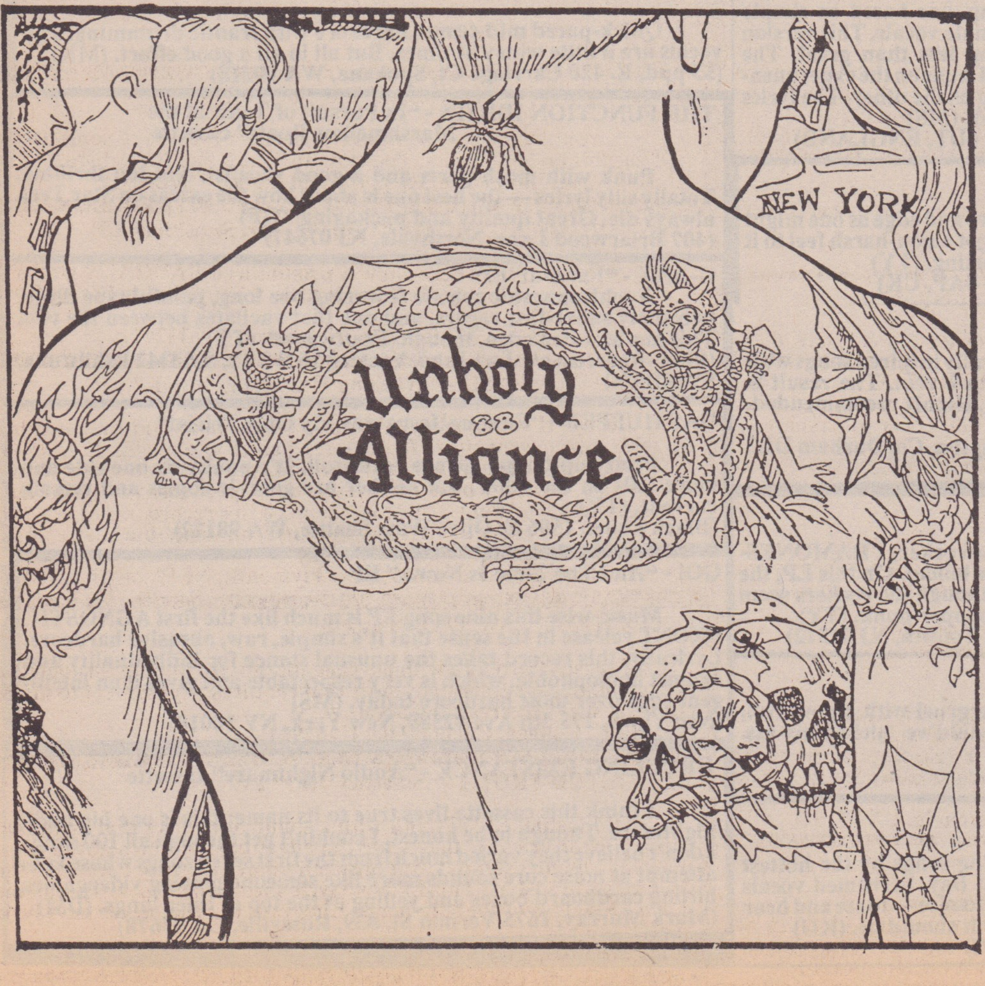

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RECORD TAPE REVIEWS

DIXON TICONDEROGA - "Document 15" cassette

Wild experimental tape looping. Creative use of collage with unnerving sampling. Quasi-techno-indutrial with some fun twists. Listen with headphones and this will really fuck you up. Fascinating. (LH)
(Stungus Music, PO Box 6963, San Mateo, CA 94403)

DON - "Bob has a Brother, His Name Is..." cassette

Strange, noisy rock & roll. The singer sounds like one of those SubPop dudes who had too much to drink. They do some interesting things with the recording. Sounds kind of like Touch & Go material. (GF)
($3 ppd, 415 Arch St, San Francisco, CA 94132)

DR. PETACO - "Waiting for the Clarity" LP

I have a confession to make. I really like the RAMONES, but I find most of the bands who are "heavily influenced" by them to be a little annoying. Here's one of them, in the vein of the DOUGHBOYS of the HARD ONS, minus much of the energy, plus a bit more syrup. Granted, they can write a catchy chorus and I may catch myself humming, this seems a bit light and imitative. (WG)
(Impossible Records, San Bernardo 5, 28013, Madrid, SPAIN)

EAST BAY MUD - cassette

Catchy pop-punk in the East Bay tradition. Music brings to mind CRIMPSHRINE with guitar lesson influenced leads. Some pretty good stuff but the vocals become annoying very fast. (AA)
($3 ppd, 2706 Ramona St, Pinole, CA 94564)

ELEGY - cassette

Dark and gloomy describes this 3 piece from Sacramento. There is quite a mixture on this tape of hardcore, funk and just down right peculiar stuff. There are plenty of interesting dreary melodies. Definitely worth a listen, but those with 6 ft tall mohawks probably won't appreciate it. (MK)
(9728 Fair Oaks, #214, Fair Oaks, CA 95628)

THE EX - "Stone Stampers Song" 7"

Two different version of the same song, one based on simple chord guitar, pounding drums and ranking male vocals. This version is loud, simplistically rhythmic and nothing less than great. The flipside version is fronted by female vocals and leans on the experimental side, yet is just as powerful and interesting as the other. The lyrics take a strong anti-authoritarian stance. Good! (MS)
(Ex Records, Box 4 52 Call Lane, Leeds LS1 6DT, ENGLAND)

EYE OF THE SCREAM - "Control" 12"

Mid-tempo political punk that's got drive and edge as one might expect from the "peace punk" genre, but it's got a non-harsh feel to it as well. A DIY effort that's well worth supporting. (TY)
(20 Gorsedale Rd, Wallasey, Merseyside L44 4AP, UK)

F.U.A.L. - LP

FUCK UP AND LIVE plays vital, politically inspired songs with passionate female vocals, all in a melodic punk vein. The result is inspiring and committed — it's the real thing. Highly recommended. (SS)
(Meantime Records,11 Salutation Rd., Darlington, Co, Durham DL3 8JN, UK)

FIENDZ - "We're the Fiendz" LP

Their 3-song 7" had 1 RAMONES-type rocker, 1 RAMONES-type mid-tempo song, and 1 RAMONES type ballad. On this LP, the proportion shifts more to 50/50 rocker/pop, though the rockers seem lighter and the ballads even poppier. Teenybopper punk. (TY)
(Black Pumpkin Records, 158 Stewart Terr, Totowa, NJ 07512)

FITZ OF DEPRESSION - cassette

Ten songs of untainted grungy, garage gruel with a powerful, raw punch. With a more refined sound it would've kicked my ass. (CA)
(325 N Pear #1, Olympia, WA 98506)

FILTH - cassette

A so-so recording of eight hatred-oozing songs by the hottest (and most) punk rock band alive in the East Bay. Screamed vocals backed by early-'80s sound. This tape does no justice — to see and hear FILTH live is to consume punk raw, the way it should be. (KG)
($2.50 ppd, PO Box 2322, Berkeley, CA 94702)

FILTHY CHRISTIANS - "Mean" LP

A long overdue album by these Swedish grind gods. This is full of their brutal brand of metal-tinged noise with vocals that just kind barrel down on you. However, this isn't another typical grind/noise album. There's a lot of surprises here like go-go-dance music and a sweet little ditty at the end. All in good humor. Overall, it's the vinyl equivalent of a sandstorm. I think one of these songs is a MOB 47 cover. Choice pickens. (CD)
(Earache, PO Box 144, Nottingham NG3 4GE, ENGLAND)

FORCED REALITY - LP

Oi songs rotate between "red, white and blue" anthems and "we're so persecuted" skinhead songs, along with a thanks to "Odin, the Almighty Father." Man, if you get shit you gotta realize it's cause you brought it on yourselves, that hate breeds hate, and ignorance is nothing to be angry and proud of. (TY)
(Patriot Records, 9 Earl St, Malden, MA 02148)

PAT FRAZOR & HIS BAZOOKAS - "To the Last Generation" 45

Of these three tracks, "Past and Gone" reminds me of a more biting SOCIAL DISTORTION with its melodc powerchord crunch. Up-front guitars and a catchy song make this one recommendable. (SS)
(Triton, Rayas Thiele, Klg.V.459 Paz. 106, 2000 Hamburg 62, W. GERMANY)

FUCKHEAD - EP

With a name like FUCKHEAD, this can't be all bad. This is churning, tribal, atmospheric, semi-gloomy post punk that teeters delicately on the fine line between tedious and moving. Although the songs get long and the vocals are a tad too overdramatic, this possesses enough whirling noise/energy to keep me interested. (WG)

FUCKIN' BRAINLESS IDIOTS - cassette

Tight, catchy, powerful stuff that borrows from British hardcore and American crossover. Good lyrics. (JA)
($5 ppd, F.B.I., 36 Skeby Rd, Brampton, Ont, L6V 2T9, CANADA)

THE FUMES - cassette

Quick-paced mid-tempo hardcore with frantic drumming. The vocals are a little winey at times. But all in all a good effort. (MK)
($3 ppd, E. 420 Carriage Ct, Spokane, WA 99218)

THE FUNCTION IDIOTS - "In Pursuit of Toast at the Marshmellow Roast" cassette

Punk with mosh parts and a good vocalist. Not too thrilling. Totally silly lyrics — the best one is about how the extras on Star Trek always die. Great quality and packaging. (GF)
(407 Briarwood Lane, Northvale, NJ 07647)

G-ANX - "Far Out" EP

A schizophrenic release featuring one long, painful type dirge, two short super-fast ragers, and one that vacilates between the two. This has an extra edge, though. Pretty good. (TY)
(Finn -Records, c/o Jari Juho, Västerg 15 B 2 Tr, S-63342 Eskilstuna, SWEDEN)

GAS HUFFER - "Firebug/Jesus was My Only Friend"

Pretty up-tempo garage rocknroll. It's punky on one side and more '60s on the other, but neither are generic copies and remain current. (TY)
(Black Label, 1506 E. Olive Way, Seattle, WA 98122)

GO! - "And The Time Is Now..." EP

Music-wise this nine song EP is much like the first AGNOSTIC FRONT release in the sense that it's simple, raw, abrasive hardcore. Lyrically, this record takes the unusual stance for individuality and against homophobia, which is very respectable and gives it an intelligent edge over most hardcore today. (MS)
(Noo Yawk, 175 5th Ave #2589, New York, NY 10010)

GRUELING EXISTANCE - "Audio Nightmare" cassette

I think this cassette lives true to its name; this is one big audio nightmare. Though to be honest, I couldn't get through all 100 songs, I don't believe they varied much from the first seven songs whose lame attempt at noise core sounds more like someone playing videogames, hitting cardboard boxes and yelling at the top of thier lungs. (DM)
(Mark Murray, 1675 Vernon St. #39, Roseville, CA 95678)

RECORD TAPE REVIEWS

GREEN DAY - "39 Smooth" LP

The East Bay's power pop band, they have a good garage pop sound that's somewhat akin to SWEET BABY, with equally dippy "love" lyrics, though there's less tongue-in-cheek here. Can get on your nerves, but they are catchy and a fun band live. (TY)
(Lookout Records, PO Box 1000, Laytonville, CA 95454)

GUERRILLA URBANA - "Razon de Estado" LP

Catchy but old-fashioned pop punk à la CLASH or LA POLLA RECORDS. The band hails from the Canary Islands, so it's pretty amazing that they've heard punk at all. (TY)
(c/o Manzana, Montera 4, 28013 Madrid, SPAIN)

THE GUILT - "Result, Not Method" cassette

There are some catchy guitar hooks here. Sort of late STRANGLERS meets early TSOL. Maybe it's more the production then the music that brings these comparisons. A little too ballad-like at times. (JA)
(B. Hibbert, 240 Winona Ave, Washington, PA 15301)

THE HAPPY DEAD JUANS - "U-stik" cassette

Bouncy, clangy, jangly punk rock with some DAMNED-ish and cowpunk-ish tendencies. Alright. (DM)
(Skin &Bones Productions, E. 420 Cambridge Ct., Spokane, WA 99218)

HAYWIRE - "Painless Steel" EP

Recorded on Earthquake Day, this live dose of HAYWIRE comes off like a more metal/HC version of BLACK FLAG. With 3 songs from the LP plus one new one, this smacks of potency and immediacy. Good. (WG)
(Nemesis Records)

HELL HINKEL - "Hey Hell Hinkel/I'll Be Long Gone"

Goofy pop punk that's got its moments in the singalong department. The B-side has drum machine rhythm which reminds me of French punk. (TY)
(Sub Up Records, c/o P.Wacha, Jahnstr 6, D-8000 Munchen 5, W.GERMANY)

HGUAL - cassette

The DC-VERBAL ASSAULT comparison holds true for most of this tape except for one funk (RED HOTS) track. BEEFEATER comes to mind on a couple of tracks. Strong musicianship throughout, the vocals hold back a bit. Recorded at where else? Inner Ear. Definitely a band to watch for! I don't get the ekoj... (JA)
(Brian Davis, 7507 Todd Pl, Manassas, VA 22110)

HORNY TOADS - "Wired" mini LP

Pretty straightforward rockin' stuff here. Good energy, good tunes, some more memorable than others. But overall pretty hot stuff. Come to the U.S. with LUBRICATED GOAD next Spring, OK? (ML)
(Amplexus/Waterfront, PO Box 1449, Darlinghurst, Sydney 2010 AUSTRALIA)

HYPNOLOVEWHEEL - "Candymantra" LP

Relatively faceless folky/rocky punk that doesn't really take me anywhere I want to go. Jangling guitars, smooth vocals, all pretty laid back and transitory. Change the channel. (WG)
(Fabian Aural, 655 Carroll St., Brooklyn, NY 11215)

IDIOT SAVANTS - cassette

Straight forward rockin' stuff with some very catchy choruses. Good production and thoughtful lyrics (included) make this tape enjoyable. (AA)
($3 ppd, 11461 Elizabeth, Norwalk, CA 90650)

IGNITION - "The Orafying Mysticle of..." EP

I've liked everything IGNITION has done so far and this record is no exception, although I'd have to say that their lyrics move me more than their music does. With this new 6-song 12", the tunes are more interesting, with mixed results; "Revision" could be their best one yet, while others get a bit long. Wordwise, they're still excellent, challenging sexism, ignorance, deception and other societal ills. Oh yeah, Chris... nice tie. (WG)
(Dischord, 3819 Beecher St NW, Washington, DC 20007)

IMMACULATE HEARTS- "Fever Dream/Happy Mother's Day"

An all-star line-up that includes a member of the old BUSH TETRAS and sometimes CLASH drummer, as well as old VILE-TONES' singer Freddie Pompeii. Two excellent punk tunes, and though highly produced, they've still got plenty of power. Nice to see 'em back! (TY)
(No Age Records, PO Box 54214, Philadelphia, PA 19105)

INZEST - "Another Religion Another Violence" EP

A four song flexi from Japan with all of the sheer power, speed, anger and straight up manic intensity of S.O.B. This fuckin' tears up the turntable. A trailblazing whirlwind of screeching insanity. (CD)
(no address, JAPAN)

JESUS LIZARD - "Chrome/7 vs 8"

For whatever reason, and totally out of nowhere. The JESUS LIZARD (ex-SCRATCH ACID, PHANTOM 309, etc.) decided to do sort of a CHROME medley--and thank god they did! Cool, timely idea. The flip is a cool original that has overall better production than the 12". Amazing band live as well. (ML)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

JONESTOWN - "Genocide" EP

At first I thought "OK, KILLDOZER" but then these chants came in and more guitar torture and I thought "unique." Then came the b-side--a much more straight forward graspable song that I dug a lot. Hazelmeyer, sign these guys, already! (ML)
(Skid Mark, 3622 Grand Ave, So. Minneapolis, MN 55409)

JUDGE - "Chung King Can Suck It" LP

Ok, here's one that will raise hell with the SE record collectors — it's a limited pressing of Judge's LP. Almost the same record (short one song, with two additions), different versions of all the rest, and on white vinyl. (TY)
(Revelation Records, PO Box 1454, New Haven, CT 06506-1454)

KALUS - "Red Alert!" cassette

Straight ahead thrash that works right nice. It may be pretty standard stuff but it's still rippin' good. Brings back memories of early U.S. hardcore. (CS)
(2 South View, Biddulph, Stoke-On-Trent, Staffs. ST8 6AF, ENGLAND)

KEEPING SCORE - EP

A varied effort that sounds like folky PINK FLOYD at times, pop garage at times, powerpop at times. Red vinyl. (TY)
(c/o Scarlet Drops, PO Box 15983, Merivale Depot, Nepean, Ont K2C 358 CANADA)

KIIMA "Jatsia Idiooteille" EP

A 15 song 7" whose translated title is "Jazz For Idiots." But no jazz here, simply angry, energetic HC with some interesting guitar bits that demand your ear's attention. Tighter than a thumbscrew, with some surprising twists and turns makes this one a worthwhile venture. (WG)
(Tappo Bero, Haramaentie 12, 48400 Kotke, FINLAND)

KOLABORANCI - cassette

This Polish band plays punk with a kinda '77ish feel, but they stay away from the poppier side of that style and opt for a darker sound. Great heavy guitar sounds let the way in this strong tape. (CS)
(KWF, Wojtek Gackowski, Przasmyska 12M28, 01 756 Warsaw, POLAND)

LAZY COWGIRLS - "How It Looks, How It Is" LP

A real solid dose of great garage punk rock that is far from retro anything. Twelve songs that never let up on the great guitar riffs or vocal melodies. All of the material is raw, loud, energetic and powered by a large amount of attitude which many bands now repress. Get this! (MS)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

LIQUID DRANO - cassette

Encouraging youthful melodies and vocals settle in to the mid-tempo pace of this Ohio 4 piece. The music is cool and original sounding. An early 7 SECONDS feel in parts. Lyrics are on the dark side, mostly about failed relationships and the struggles of being young. (MK)
($3 ppd, Sheldon, 1627 Greene Valley, Dayton, OH 45432)

SHOCKABILLY... "JUST BEAUTIFUL" *shimmy-027..LP , CASSETTE & CD*

After all these years of low-fi bootleg tapes of this legendary band, shimmy-disc is thrilled to bring you the definitive LIVE release by Eugene Chadbourne , Kramer & David Licht. Extraordinary concert recordings hand-picked by Kramer. 70 minute CD features 1982's "DAWN OF SHOCKABILLY" plus an extra 25 minutes of unreleased live tracks, all recorded 1983-1985, and full of surprises. 80 minute cassette features 1989 remixes of "DAWN OF SHOCKABILLY" & "SHOCKABILLY COLOSSEUM" !!!

DANIEL JOHNSTON... "1990" *shimmy-028... LP , CASSETTE & CD*

O.K. kids..It's time to learn about the great Daniel Johnston, who recorded most of these songs during a hectic trip to Noise New York in the summer of 1988. These are Daniel's first studio recordings, showing him to be a most uncommon visionary...indeed, the Blake of our generation.With surprise Sonic guests...The CD features Daniel leading his church choir in song. WOW...

KING MISSILE... "MYSTICAL SHIT" *shimmy-029..LP , CASSETTE & CD*

John Hall dropped the "dog fly religion" , and soon embarked upon the most challenging spiritual journey of his career... to dive into Noise New York with Stephen Dansiger (Pianosaurus) and new member/co-songwriter Dave Rick (Bongwater,Phantom Tollbooth). And you think it's just coincidental that this 3rd release is a masterpiece? 70 minute CD features their debut EP "FLUTING ON THE HUMP".

B.A.L.L... "B.A.L.L. FOUR (HARDBALL)" *shimmy-030..LP, CASSETTE & CD*

Too soon, you say? Fuck you. Here's the final classic LP from the B.A.L.L. vaults. Fleming, Kramer and the Rummager spend 10 days on tour in the U.K. and here lie the results... A smashingly desperate cup of arsenic for the gutter side of your mind...a relentless tribute to rock-hard histrionics..indeed, a flaming wall of pig-fuck. For sure. Side one was completed before the band broke up only 4 days into their Dec.89 European tour, while side 2 contains all instrumentals. The CD contains extra tunes from "PERIOD".

BONGWATER ... "TOO MUCH SLEEP" *shimmy-031..LP, CASSETTE & CD*

The long awaited 2nd LP from Ann Magnuson, Kramer and Dave Rick is as erotically disturbing as 1988's DOUBLE BUMMER, but shows the "gentler,kinder" side of this ground-breaking combo. Two years and thousands of hours in the making, this disc brings the right side of your brain as close to the left as it has ever been...a montage of sleep, a parade of alpha waves, a nightmare for those who dare to submerge themselves once again in the deepest pools of Bongwater...soon to be a classic,this disc will be seen as the paramount of artistic endeavor in our generation. So buy it up. The cassette features their debut EP "BREAKING NO NEW GROUND", available now for the first time on cassette format. So what's your excuse?

And prepare yourself for new shimmy-discs in 1990 like REBBY SHARP's (ex-Orthotonics) debut solo LP, the startling live Knitting Factory compilation "THE 1st WEEKEND OF THE 90's" featuring 9 shimmy bands, JAD FAIR & KRAMER's new LP "THE SOUND OF MUSIC", an LP of hardcore tunes by JOHN ZORN's "NAKED CITY"; WHEN PEOPLE WERE SHORTER's "PORGY & BESS", "SAPLINGS" by the TINKLERS, FRED LANE's newly recorded LP "ICE PICK TO THE MOON", Volume 2 of "LYRICS BY ERNEST NOYES BROOKINGS",etc...

ALSO GOING FAST = "YOU DON'T LOVE ME YET/PORPOISE SONG" 7" by BONGWATER , & "THE UNCLE BEN 7" by WPWS&LNTW and the shimmy-video compilation with BONGWATER, GWAR, SHOCKABILLY, B.A.L.L., GALAXIE 500, VELVET MONKEYS, KING MISSILE, SPONGEHEAD, DOGBOWL, MICHAEL CUDAHY, WHEN PEOPLE WERE SHORTER,etc...90 MINUTES = $25 AND OF COURSE PLEASE DO NOT FORGET "B.A.L.L. ON T.V." ...60 minutes of unmitigated hell and high water = $20

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RECORD TAPE REVIEWS

LIVING EYES - "Saturday" EP

If THRASHING GROOVE and X mated, then LIVING EYES would be the offspring. Two melodic songs that rock if you're in the right mood for this sort of thing. Okay but droll. (CD)
(1101 S.W. Washington, Suite #125, Portland, OR 97205)

LOST - cassette

Four songs from this diverse band. First a mid-tempo song with metal tinges. Then a fantastic hardcore song with great breaks. Has it's ups and downs, but the thrashers make it worth looking into. Not bad. (LH)
(Lost, 777 Nagle Rd., Erie, PA 16511)

MC KNICKNIX - "Welcome To 1990" cassette

Hey, they've improved shitloads since their last tape (and that last one was pretty good). Rip roarin' hardcore the way it was meant to be played. No weird tangents, no metal, no strange jazz, and no funk. .. Straight punk rock that reminds me of old CIRCLE JERKS and old TSOL. Should be a record. Fantastic. (LH)
(Big Dweeb Records, 22 Burnham St., Enfield, CT, 06082)

MERCURY'S - "The Tough Go to Earth" EP

Some ex-SWANKYS try their hand at some pretty pop punk. It's not bad, but sounds like regurgitated SIOUXSIE, etc, with male vocals. (TY)
(KWR, JAPAN)

MORAL CRUX - "Salmagundi" cassette

A new tape of old songs, previously released and unreleased material and interviews. Hard hitting melodic hardcore with quality production and politically aware lyrics. (MK)
(Anti-tapes, PO Box 1516, Moses Lake, WA 98837)

MODERN PROMETHEUS - "Speed Core for Dope Fiends" cassette

While more hardcore than speed core, dope fiends may still enjoy this. Full on punk tuneage with traditional topics leaning towards the T.V., Reagan, assholes, etc. Yo dude, smash the state. (DM)
(Jeffery Orton, 1472 W. Atherton Dr., Salt Lake City, UT 84123)

MR.T EXPERIENCE -"So Long Sucker/Zero"

MR.T has always been hit or miss with me, but this one is a hit, energetic '77 punk with '60s influences. "So Long Sucker" is the catchy A side, but I prefer the B-side, "Zero," which sounds like the ZERO BOYS. Good stuff. (WG)
(Lookout, PO Box 1000, Laytonville, CA 95454)

MYSTIC SERVICES - "Tape #2" cassette

Nothing remarkable about this one. Slow bits, fast bits, everything distorted. Not much effort put into this, just a tape with song titles scribbled on it. (JA)
($2, Gareth Bingham, RDI Box 312, Wilton, NH 03086)

NEBENWIRKUNG - "No More Fun" cassette

Solid, mid-tempo, melodic, German hardcore with heavy German accents! The production is good and tight. My only complaint is that I wish they would have included a lyric sheet so I could sing along. (MK)
($6 ppd, Stefan Kanitz, Vetternkamp 20, 2820 Bremen 70, W. GERMANY)

NEUROSIS - "The Word as Law" LP

I always mention things which "aren't my style"; well, this is my bag, without a doubt. They are influenced by virtually every form of music, but have a loud, powerful, complex, somewhat eerie, and even authentic sound, similar to METALLICA meets RUDIMENTARY PENI meets DIE KREUZEN, all with good lyrics dealing with conformity, oppression, etc. Eight tunes, superbly produced, in a beautiful sleeve, all reflects the time, energy, effort and emotion put into this release. Do not judge NEUROSIS by past records; this is NEUROSIS, and the best LP of 1990, so far. (WG)
(Lookout, PO Box 1000, Laytonville, CA 95454)

NINE TWENTY NINE - cassette

A nice tape from a together-sounding band. They play speedy, catchy punk with a great female singer. Only four songs and they all sound good; maybe a little like the CREAMERS. (CS)
(N.T.N., 7559 Red Mountain Dr., Colorado Springs, CO 80920)

NITRO PUPPY - "Crazy Summer/Shitstorm" 45

An off key, sparse release that sounds like a thinner FLIPPER meets LOU REED. Gets irritating. (TY)
(11 Queen's Park Terr., Brighton BN2 2YA, ENGLAND)

NO ALTERNATIVE/LIFELINE - split cassette

S.F.'s NO ALTERNATIVE, years dormant, re-emerge with a bunch of their bassy rock and rollin' punk. LIFELINE sound more like they'd be seen on MTV Headbanger's Ball. (CS)
(Beach Recordings, H55-A Market St., Suite 624, San Francisco, CA 94103)

NO JOKE - "Put Into Place" cassette

I'm not into this... mosh parts, thrash parts (not too tight), lyrics about friends and being straight. The singer tries to sound too tough. I wonder where they are from? (GF)
(50 St, Jude Terrace, West Seneca, NY 14224)

NOISE ANNOYS - "First Step" EP

These guys owe more to the DICKIES and UNDERTONES than say the BUZZCOCKS, but there is a more modern HC power to the overall sound. Tight, energetic, but not as immediately memorable as their mentors. Unrelenting power pop punk. (TY)
(KO Records, Schulterblutt 87, D-2000 Hamburg 6, W. GERMANY)

NOXIOUS - cassette

Sounds like the Muppet Band doing a BAD BRAINS/HC skit. Actually pretty powerful. Kinda weird metal at times. (JA)
(5737 Lincoln Rd, Ontario, NY 14519)

POLSKA MALCA - cassette

Upbeat and moving punk with some prominent bass. Poppy, moody, crashing, sometime's DK's-ish. Interesting, intrequet. No vocals. Yugo's answer to NO MEANS NO or BEEFEATER?
(Matija Kvesic, Slandrova 44, 63250 Rogaska Slatina, YUGOSLAVIA)

PORCELAIN BOYS - "If You Were Real" EP

The four songs here walk the line beween pop-punk and power-pop, the hard guitars mixing with harmonized lyrics about young love. Melodic, almost cloying; greater measures of toughness would have made this a killer. Above average. (SS)
(c/o T. King, PO Box 13136, Minneapolis, MN 55414)

POWERHOUSE - "Death of a Salesman" EP

Martin says, "Big white sneakers, straight-edge, right?" True enough and anti-racist to boot. Martin also noted this Florida band has that old DYS sound, though the production is a bit mushed. (TY)
(New Age, 1036 Whitney Dr, Big Bear City, CA 92314)

PROPAGANDHI - "Boy Are We Lazy" cassette

Great, frantic pop punk that reaches thrash pace in spots. Anti-racist, anti-police, flag-burnin' lyrics. I really like the harmony vocals. Enough hooks to keep me interested. (JA)
($3 ppd, 42 Shoreham Bay, Winnipeg, MB, R3R 3J6, CANADA)

RADIATION SICKNESS - "Bounds of Reality" EP

Great fucking over-the-edge vocals and tight lurching Boston-like hardcore that's intense and powerful. Out of Indiana, though the label, Putrefaction Records, is from France. (TY)
(2915 S.East St, Indianapolis, IN 46225)

RAZZIA - "Menschen Zu Wasser" LP

The intrusion of synth along with a pronounced experimental focus has forced this formerly punky outfit to lose much of its punch. A few tracks sustain a powerchord tension, but even those don't stick to the ribs. RAZZIA should do what they do well. (SS)
(Triton, Rayas Thiele, Klg.V.459 Paz. 106, 2000 Hamburg 62, W. GERMANY)

REASON TO BELIEVE - LP

Good melodic hardcore. These guys can sing and play and everything! Since this type of stuff isn't my normal area of coverage, I can't say it sounds like any 300 bands out there now, but it did at times remind me of SOULSIDE and ARTICLES OF FAITH. Pretty good lyrics, too. (ML)
(Nemesis Records)

RECORD TAPE REVIEWS

RED ARMY - "Misspent Youth" EP

A pleasant surprise. RED ARMY is a damn good outfit. Two thrashers, a slow tune and a funky number on this righteous platter. All of the songs here are simple, but catchy and undeniably likable. Lyrics are well written. (CD)
(Robot Tank Records, 8225 Spruce St., New Orleans, LA 70118)

REKD - "State of Things" cassette

Tight and punchy hardcore with catchy choruses and hard hitting guitars. Nothing new, but this is a nice bunch of songs anyway. Just a hardcore band, but the tunes really stick in your head. All the right breaks and tempo changes. Good lyrics both personal and political. (LH)
(Rekd, 1805 Forest Ridge Rd., St. Charles, IL 60174)

REPTILES AT DAWN - "Nighthawks in Exile" EP

The vocal delivery reminds me of the SAINTS, while the four songs, though varied, pledge allegiance to basic mid-tempo rock/punk. Remastered from their "Pressed in Flesh" LP, these REPTILES seem engagingly average. (SS)
(Ima Hit Records, PO Box 407, New Plymouth, NEW ZEALAND)

THE ROCK STARS OF LOVE - "Best 3 out of 2" LP

And now for something completely different... The only thing that comes to mind while hearing this is the old Buffalo band the FEMS. These guys get ahold of a riff and beat it to death. Lyrics about life and such. As Martin says, "I like anything that doesn't sound polished." Yea. (ML)
(Hobart Arms, PO Box 8104, Bellflower, CA 90706)

ROYAL TRUX - "Hero Zero/Love Is"

Rough, raw and pre-basic No Wave strumming. (TY)
(Drag City, PO Box 476867, Chicago, IL 60647)

RUDE STREET PETERS - "Hellbent for Polyester" EP

Country punks that are indeed bent. This 4-song job is a live recording, a garagey tribute to what it must be like living in redneck country. Biafra, this one's for you. (TY)
(Peterville, 826A Broadway, Knoxville, TN 37917)

SAM BLACK CHURCH - "Jet-Metal Demo" cassette

Obvious BAD BRAINS influence, especially in the vocals. Imagine the BRAINS changing their sound so they could get signed by Earache Records. Neat at first listen but the songs did not stick. (JA)
($4 ppd, B.Crandall, 1082 Commonwealth Ave #304, Boston, MA 02215)

SAMIAM - "I Am" EP

Now this is what I call drinking music. Good punchy punk with lots of melody and hooks. Catchy riffs galore mixed with East Bay sensibility is what makes SAMIAM. Lyrics fall mostly into the personal category. But the real strengh of this release are the fun tunes. "Insight" is especially good. Nice packaging too! (LH)
(Lookout Records, PO Box 1000, Laytonville, CA 95454)

SANITY ASSASSINS - "Blow Torch Love Doll" EP

While the two tracks on the B-side employ a mixture of rockin' influences, the title track rates as the best record from the Tombstone label in quite a some time; it's strident, nastily satiric straight-ahead punk with catchy vocal choruses. Pretty good. (SS)
(PO Box 380152, East Hartford, CT 06138)

SAY NO MORE - EP

Really good debut that cuts it musically and lyrically. Powerful and pissed, with lots to say about racism, self-righteousness and the control of the rich in this so-called democracy. Good hardcore, and though it's generic in ways, they show lots of promise. (TY)
(Todd, 3604 S. 121 St., Omaha, NE 68144)

SEX KITCHEN - cassette

Chaotic guitar backed by some groovin' drums and bass, all this on top of the vocals from a tin can. A winner where I come from. I went wild and almost smashed my car. (CA)
(Underestimate Recording, 215 Crescent St, Northampton, MA 01060)

SKRU-U - "Open Up and Say Blah" cassette

Posthumously released, the band is now called BRAINDEAD. Trashy noise with minimal melody underneath. Hey, it's worth it just for the four crayons and the activity book. (JA)
($3 ppd, 1383 Price Ave, Maplewood, MN 55109)

SLAM SUZZANNE - "Dead Water Bunny" cassette

Drivin' melodic punk that reminds me of a cross between the ANGRY SAMOANS and JOHNNY THUNDERS. Tight performances and good sound help out a lot. Fun lyrics dealing with condoms, double lattes, and. . . well, the title says it all. Great. (LH)
(Slam Suzzanne, PO Box 40254, Bellevue, WA 98004)

SLUGS OF SUSEJ - "International House of Susej" cassette

Not too memorable metalish hardcore from Cleveland. They say they aren't satanists, racists or sexists. I'm not really sure but would agree that they are fuckin' stupid. (CS)
($5, GO-T Records, PO Box 29391, Parma, OH 44124)

THE SMARTBOYS - cassette

Four catchy tunes here. At best, they sound like DINOSAUR JR. or SHORT DOGS GROW. At worst, it's like a distorted REM. But the good outweighs the bad as these songs are all pretty driving and melodic. Cool. (LH)
(Mark Millstrom, 2134 S. 12th St., Manitowoc, WI 54220)

SPLATTERREAH - "Dead in Matamoros" cassette

As my pal Eric would say, "This is pissed!" There's two live shows here. Very clean sounding. If you're in the market for a tape of catchy, upbeat, melodic hardcore, this isn't it! This is a sludgy, hyper-speed, noisefest that'll have your body breaking out in festering sores and have gross fluids spewing from every bodily orifice. Good ol' disgusting fun. (CD)
(Liquified Tapes, c/o Bryan Daniel, 3020 St. Charles Dr., Tampa, FL 33618)

SPONGETUNNEL/FILLER - split EP

SPONGETUNNEL does a "cute" pop punk ditty that sounds like ANGST, as well as a throw away spoof tune. FILLER weigh in with two hard post-hardcore tunes that live up to expectations from previous vinyl. Very limited pressing. (TY)
(Underdog Records, PO Box 182, Chicago, IL 60614)

SPORTING BACHELORS - "Love Letters to Joanna" LP

Pretty rockin' garage pop and garage psych punk. Sounds more like mid-'70s powerpop and mod than '60s stuff. (TY)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

STARVATION ARMY - "Nasty Bit of Work/High on Lust"

An elaborate package that includes this single, balloons, toys, an interview booklet, artwork, photos, a zine, catalog and info on the label — to the point where the music is almost incidental. By the way, it reminds me of SISTER DOUBLE HAPPINESS — a blues-based post-punk sound. (TY)
(Scat Records, PO Box 141161, Cleveland, OH 44114)

STIGMATA - cassette

Angry, frustrated, thrashing, hateful hardcore. Plenty of double bass drum and mosh parts! Lyrics cover the personal realm of conformity, drug abuse and violence. (MK)
(Lurking Fear Creations, PO Box 16, Troy, NY 12182)

STIKKY - "Gravity is Convenience" cassette

The essential STIKKY item. This tape features highlights from all walks of STIKKY's life; even bands that pre- and post-date them, such as ARSENAL, LEGION OF DOOM, NO USE FOR A NAME and INKA INKA (Todd's new reggae band). There are even songs by admiring bands (i.e. GENERICA) that pay homage to one the greatest goofcore bands of all time (i.e. STIKKY). It's all here; live, studio out takes, rehearsals. An absolute, complete must. (DM)
(PO Box 2308, Plainville, MA 02762)

STOMP - "Pissing A Golf Ball" cassette

Basic, powerful hardcore with goofy songs and lyrics like "I Don't Want To Look Like E.T." and others in addition to covers of "House of the Rising Sun" and "Chinese Rocks." The intro of this tape is mandatory listening. (DM)
(John Mark, PO Box 2824, Kensington, MD 20895-2824)

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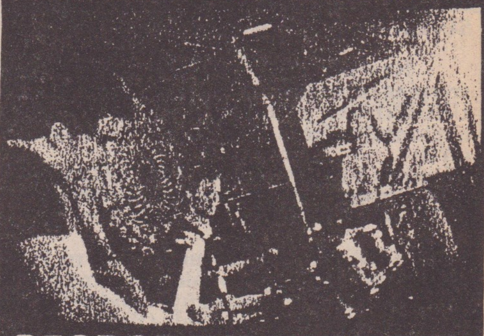

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RECORD TAPE REVIEWS

SUPERTOUCH - "What Did We Learn?" EP

New York post-HC with tinges of metal, reggae and other sounds creeping in, adding up to a focused style which reminds me a little of UNDERDOG. Although some of the tempo changes may seem haphazardly placed, they have a lot of personality. Good lyrics, too. (WG)
(Combined Effort, PO Box 5341, Astoria, NY 11105)

SWINGING TEENS - "Transfixation" LP

STOOGEY punk meets '70s rock with feeble lyrics, fairly upbeat but this seems so calculated and premeditated it's no fun. For Bay Area residents, these guys could be the Chatterbox house band — fashion conscious rock'n'roll. (WG)
(Prospective Records, PO Box 6425, Minneapolis, MN 55406)

TARRASQUE - cassette

Super, kickass mosh metal, with double bass drum action. They didn't include a lyric sheet but there seems to be some socially conscious lyrics like the moshing anthem "posers die!" Production is a little muffled sounding. Too bad I'm not a fan of heavy metal. (MK)
(Matt Yoshihara, 1254 Ala Kapuna, #105, Honolulu, HI 96819)

TOAD STOOL - "Nothing But Teeth/Song to the Night"

Riffy, funky post-punk that's following in the footsteps of many current bands. Perhaps they stand on their own live, but here they sound like too many others. (TY)
(Twin/Tone Records, 2541 Nicollet, Minneapolis, MN 55404)

TOTALITAR - "Vang Dig Inte Om" EP

Good, but undistinguished punk hardcore. Hard-edged, melodic at times, but not really catchy — a compromise between '83 HC and modern stuff, minus the metal. (TY)
(Finn -Records, c/o Jari Juho, Västerg 15 B 2 Tr, S-63342 Eskilstuna, SWEDEN)

TRAVESTY - "Destroyed From Within" cassette

Sometimes it's hardcore, sometimes it's metal, but it doesn't really fuel the two into one tight blend. A bit EXCEL-ish and some pretty good lyrics. (DM)
(12180 Adams Drive, North Huntingdon, PA 15642)

TRENCH MOUTH - "Snakebite" EP

Sound kinda like SCREAM or BEEFEATER and hey no wonder, singer Damon Locks is an old DC scenester transplanted to Chicago. Recorded for pennies and only 430 pressed. It doesn't get much more DIY than this. (ML)
(Ad Infinitum, 2126 W Haddon 1R, Chicago, IL 60622)

THE TUBE BAR - LP

Punk rock is nice; that's the problem. It's more interesting to dabble in the dredges of humanity. Welcome to THE TUBE BAR. Come on in. Listen to phone calls make to a redneck bar and to a strange drunk 26-year-old. It hits you on two levels: this is totally funny and pathetically vulgar and ugly at the same time. It is simultaneously compelling and repelling. Check this out, it just may make you sick, lose all faith in humanity, or end it all. Try it. (WG)
(Teen Beat, PO Box 50255, Washington, DC 20004)

TUNNEL FRENZIES - "Knee Deep and Wasted" 12"

Snarly vocals that are metal-influenced, wah-wah guitar and a STOOGES feel all add up to yet another too many in this genre band. (TY)
(Probe Plus, 8-12 Rainford Gardens, Liverpool, ENGLAND)

UNION MORBIDE "Freely Chosen" LP

A good, credible hardcore release, with two exceptions: the occasional unmemorability of songs and the singer's monotone vocals. On the plus side, they are tight, talented, have good personal/ social lyrics, and a few cuts ("Greed" and "Rebels Before" to name two) really shine with catchy tuneage. (WG)
(Let's Make Our Own Records, Venenlaan 47, 1623 Ra Hoorn, HOLLAND, 02290-16038)

UNSANE N.Y.C. - "This Town/Urge to Kill"

The A-side has that hard-edged modern art noise sound with a big pounding beat and scratchy guitar, while the flip is more old-fashioned No Wave noise. Both have good intensity and anger. (TY)
(Spencer, PO Box 1828, New York, NY 10009)

UNTOLD FABLES - "Aesop's Apocalypse" LP

Neo-sixties garage r-n-b and psych meets the RAMONES, although way too much of the former and too little of the latter. Still, decently done. (TY)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

THE UNVOICED - "Gatewood" cassette

Obnoxious, whining hardcore with nasal vocals. Personal lyrics. Lotsa laughs. Play this at a party. I'm outta here. (DM)
(6101 McBride, Charlotten, NC 28215)

UPHEAVEL/YAN TREE - split EP

The YAN TREE side consists of a couple of folkish/spoken word cuts, while UPHEAVEL side contains a duo of punk tunes, a 1-second hit, and a folk tune. All political in nature. (TY)
(Upheavel, 37 St John's Ave, Scarborough, N Yorks YO12 5EO, ENGLAND)

VOMITO - "2nd Demo" cassette

Straight-ahead, toe-tappin, hard drivin' punk with a rock'n'roll feel. Melodic, catchy, strong leads. Reminds me of some French bands and MTX at times. (JA)
(Riguel, Apariado 645, 3808 Aveiro Codex, PORTUGAL)

VAGRANTS - "Lost" cassette

Seven more pop-punk songs from this legend. With some new punk rock guitar riffs, this baby really cooks. (CA)
(Dave EC, 809 Kearny St., El Cerrito, CA 94530)

VICTIMS - "All Loud On the Western Front" LP

Great Oz punk from '77-'78. Includes all the cuts from their two 7"s (including the awesome "Flipped Our Over You" and "Television Addict") as well as an extra track "Perth is a Culture Shock" that's right up there in the savage department. Get this! (TY)
(Timberyard Records, PO Box 459, Newton NSW 2042, AUSTRALIA)

WARZONE - LP

This looks like it was prepackaged for the second hand bin; i.e. totally tacky bullet riddled cover worthy of a RAVEN LP. Musically it's basically 11 versions of one song, as each song intros with drawn out classical guitar leading into boring, extended rock #s. NYHC? No. Schmaltzy boogie rock? Yes. I think these guys should change their motto to "Don't forget your styling gel, don't forget to thank Jehovah." A name change is in order. (DM)
(Caroline)

WATCHMEN - "Children In Pain" cassette

Ugh, I just got beat up by this tough, muscular tape. Nope, I don't like getting beat up. This wanking guitar is going to give me a headache. More over-used mosh parts. Boring. (LH)
(Mike Nimaid, 23 Round Trail Rd, West Seneca, NY 14218)

WHATEVER - "Premature Demonstration" cassette

Straight forward punk with little identity. The only reason it's at all memorable is because there is no bass. Bland and certainly premature. (LH)
(5 Greenview Ave., Princeton, NJ 08540)

V/A - "Achtung Chicago!" LP

A great collection of mostly unknown area punk bands put together by Ben Weasel and Russ Forster. Included are, of course, SCREECHING WEASEL and SPONGETUNNEL, as well as DEAD STEELMILL, GERR, APOCALYPSE HOBOKEN, GROOVE DIGGERS and tons more. (TY)
(Underdog Records, PO Box 14182, Chicago, IL 60614)

V/A - "Along the Roadside" cassette

Sort of a let down from Bug Scratch's last comp., this one consists mostly of wimpy power pop and some obnoxious funk. HANDY W/ SHOVELS and 4FRONT are some standouts. (DM)
(49 Muirfield, Abilene, TX 79606)

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RECORD TAPE REVIEWS

V/A - "D.C. Today" cassette

A 30 band comp from Washington D.C. Containing a lot of bands that are perhaps overshadowed by the more well known D.C. bands. Styles in music vary with Thrash, Metal, Funk, Punk, Hardcore, Folk and Pop. Personal standouts include SHUDDER TO THINK, HOLY ROLLERS and INDIAN SUMMER. (MK)
(Mike Straight, 2417 Hidden Valley Lane, Silver Spring, MD 20904)

V/A - "Fish Out Of Water" cassette

19 band compilation featuring CONFLICT, COWBOY KILLERS, CULTURE SHOCK, OI POLLOI and NICK TOCZEK. Sound quality is weak at times. Comes with a 'fab' booklet. Pretty varied stuff. (JA)
($5 ppd, RUPTURED AMBITION TAPES, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon, PL19 8RY, ENGLAND)

V/A - "Howl #6" EP

One song each by FERRYBOAT BILL, BORED and 2 BAD. FB do a post-hardcore slow tune, BORED cover the RUNAWAYS' "Cherry Bomb" and 2 BAD do a '70s rock-type thing. Comes with issue #6 of Howl, $7 ppd to ... (TY)
(Andreas Bartl, Baaderstr. 76 3rd fl., 800 München 5, W. GERMANY)

V/A - "If You Can See Through It, It Ain't Coffee" EP

The East Bay continues to be a healthy, grassroots hotbed of musical activity, and four of the newer and hotter Bay Area bands lose their vinyl virginity on this comp. One song each from FUEL, MONSULA, THUMPER (not the German band) and FILTH. Each band plays their own interpretation of what we call "punk rock." Get this one! (TY)
(Very Small Records, PO Box 8223, Emeryville, CA 94662)

V/A - "Murders Among Us" EP

A four-band (NAUSEA, ABSOLUTION, BORN AGAINST, LIFE'S BLOOD) comp. that just may be worth it for the liner notes alone, a brutally honest attack on the conformist unalternative HC scene. All bands play rough, raw, angry HC with what seems to be good lyrics. Pay special attention to ABSOLUTION, who lend a vicious cut. Good one. (WG)
(Combined Effort, PO Box 5341, Astoria, NY 11105)

V/A - "Noise From Nowhere Vol 3" EP

A split job with two Arizona bands. WHAT WENT WRONG do a very long jam type "thang" with jazz bass and drumming, a semi-Mideastern guitar solo àla PAUL BUTTERFIELD BLUES BAND. CATTLE do a slow (and also too long) country punk. Not real exciting. (TY)
(Toxic Shock, PO Box 43787, Dept M, Tucson, AZ 85733)

V/A - "Panx Vinyl Zine 04" EP

This record has that great DIY feel to it. Raw production, xerox cover, you gotta love it. This features LOST and RADIATION SICKNESS from the U.S., WARTBURGSFUR WALTER (Germany) and HORSE LAUGH (Sweden). All good bands with distinct styles. Comes with booklet. (CD)
(PANX, BP 5058, 31033 Toulouse Cedex, FRANCE)

V/A - "Pigs May Fly But..." cassette

Great bilingual compilation. The A-side featuring French tunes and the B-side English. MISTER MAGOO, DOCTEUR DESTROY, RED KIDNEY BEANS, MASTERS OF THE OBVIOUS and the amazing JAWBREAKER. Buy it! (JA)
(J.P. LeMarchand, Route de Cleres, Limesy, 76570, Pavilly, FRANCE)

V/A - "The Return of Yugoslavia" LP

Side one consists of Yugo hardcore bands of various stripes and virtually all new to vinyl: MOTUS, VOLK IN 7 KOZLICEK, LOSE PONASANJE, CUFORIJA and PULFERDRIVERS. The flip contains mostly metal/progressive/noise type stuff by four other groups. (TY)
(Sacro Egoismo Records, Potschnerg 9, 2500 Baden, AUSTRIA)

V/A - "Sasquach Gets Punk" cassette

A varied comp. with punk, hardcore and, in my opinion, too much wimpy folksy/pop punk. But I guess any tape with SOCKEYE on it can't be that bad. (DM)
(6101 Mc Bride St., Charotte, NC 28215)

V/A - "Sixgun Justice" cassette

A compilation of small town bands from Washington. Decent production. Included KING FRIDAY, ATTICA, MORCK HOTEL, MC.S.SCOTTY, KLEOPATRA JONEZ, DEATHCAMPKIDZ, NOTABAND & PSYCHLODDS. (MK)
($4 ppd, 408 West 1st, Aberdeen, WA 98520)

V/A - "Sword of Thrash" flexi

A 4-band, 1-song each sampler of noisy fast thrash. GABISH, LESS HAZE and one I can't read. HELLCHILD is slower and into pain. (TY)
(Clod Gil, 17-2 Hiyoshiccho Hachioji, Tokyo 193, JAPAN)

V/A - "Tantrum Compilation" LP

A varied comp. featuring punk, harcore, pop punk and postpunk tracks by the likes of L7, FRIGHTWIG, INSTIGATORS, ARTISTIC DECLINE, WHITE FLAG, GROOVIE GHOULIES and many, many more. More good tracks than boring ones. (TY)
(Cocktail Records, PO Box 862003, Los Angeles, CA 90087)

V/A - "The Iceman Cometh" EP

A live recording, one song each, from a straight edge show in L.A. starring PUSHED ASIDE, HARD STANCE, NO FOR AN ANSWER and SLAPSHOT. Really good sound quality, good songs and lots of energy. Excellent. (TY)
(Nemesis Records)

V/A - "What King of Heaven Do Your Want" EP

A fairly experimental offering including one track each from VELOCITY GIRL, BLACK TAMBOURINE (both like repetitious, mutant JESUS & MARYCHAINs) and POWDERBURNS (like CABERET VOLTAIRE. Mediocre. (SS)
(Slumberland Records, PO Box 2741, College Park, MD 20740)

V/A - "East Coast Exchange #1"

This video is a lot like Bucky's life; there were a few enjoyable parts, but they didn't last long enough. If you can manage to sit through the cluttered and mundane intro clips there's a possibility you might make it to seeing a few songs by OP IVY, SNFU, VERBAL ASSAULT, and LUCY BROWN. There's a strong suspicion between Bucky and I that this might have been filmed by cows, as the producers tend to put an emphasis on the meat is murder trip while seemingly having no qualms whatsoever as to showing humans getting mangled and munched (mostly on motorcycles). High tech packaging reminiscent of an Ace Bandage and a felt tip pen. This is not a dream sequence. (DM)
($10 to Ethan Minsker, 50 Lexington Ave #3C, NYC, NY 10010)

DON DON - "Best Run Fast"

Terrible lighting and it was near to impossible to see anything but piles of hair bobbing in the darkness. Musically 3 of the bands (DEATHSIDE, IDORA, and SICILIAN BLOOD) opt for the noisy-Euro-thrash sound (read; one loud bluur) while the other two DON DON and NUKEY PIKES opt for a slightly less noisy, hardcore sound. Nothing too thrilling. (DM)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

V/A - "Open Up Your Fucking Eyes!"

An all right conglomeration of punkness here with a primary focus on Illinois locals ala NO EMPATHY, VERMICIOUS KNIDS, BLOODY MESS & THE SKABS, and DIET CHRIST. Also to be seen and heard are REDNECKS IN PAIN, a Gothic band; BLOOD STAINED TOOL, and Bay Area boys TYRANNICIDE. The definitive highlight of the video is Steve Ziegler's short film entitled "A Place Called Here." (DM)
(Thrashers Digest, 702 W. Elm, Carbondale, IL 62901)

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BOOK REVIEWS

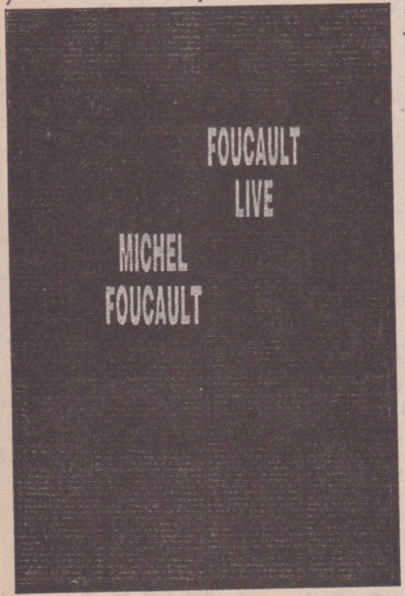
Reviewers: Joel Wing (JW), Jerod Pore (JP), Lance Hahn (LH)

Bruce Perry Ed. *Malcolm X; The Last Speeches*. (New York, London, Sydney, Toronto: Pathfinder Press, 1989). 189pp., $8.95.

Malcolm X was best known as the fiery spokesperson for the Chicago-based Nation of Islam. In March 1964, however, Malcolm split from this organization over disputes with the group's leader, Elijah Muhammad. In the following period, before his assassination on February 21, 1965, Malcolm experienced a drastic re-evaluation of his ideas. In *The Autobiography of Malcolm X*, this period of Malcolm X's life is only briefly discussed. Pathfinder Press, on the other hand, has published several works dealing specifically with this point in Malcolm's life (e.g. *The Last Year of Malcolm X: The Evolution of a Revolutionary* by George Brietman and *By Any Means Necessary: Speeches, Interviews, and a Letter* by Malcolm X). This collection, *The Last Speeches*, is another Pathfinder book in this vein.

The Last Speeches contains six, never before published, speeches by Malcolm X. Included are two speeches delivered in 1963 before his split with the Nation of Islam, two radio interviews from 1964, and Malcolm's final two speeches delivered in February 1965. No new ground is broken in these speeches that has not been covered in other Malcolm X collections. One interesting subject discussed, however, is the revelation that Elijah Muhammad instructed Malcolm in 1960 to begin discussions with the Klu Klux Klan and the American Nazi Party in order to try to establish an African-American country in the southern United States. Whatever came of these discussions was not known by Malcolm as Mr. Muhammad re-assigned Malcolm to other duties. It is implied by Malcolm, however, that an alliance of some sort was worked out between the Nation of Islam, the Klu Klux Klan, and the American Nazi Party to refrain from attacking each other.

Overall, this is a very uneven collection of speeches. Two of the six selections, the two interviews, are very bland. The two 1963 speeches deal with the typical Nation of Islam themes: separatism, black nationalism, and Islam. The impact of these speeches is lessoned, however, by Malcolm's later discourses in which he discussed the hypocracy and inaction of the Nation of Islam. The last selection, which is in fact, the last speech Malcolm X ever delivered, is the only one that really sticks out as passionate and powerful. For these reasons, it is suggested that this book be purchased by those of you who are already interested in the life and times of Malcolm X. (JW)



Michel Foucault, *Foucault Live*, [New York: Semiotext(e), 1989]

When talking about Foucault and Baudrillard (or any facet of post-modernism for that matter) in the general punk community, the understanding is that these French intellects' tomes are over there mohican heads. Not true for the late-Michel Foucault's final collection. In fact, this is probably the most approachable and personal I've read in his omniscient and admirable writings.

Without introduction or pretense, Semiotext(e) has compiled an extensive assortment of live interviews. The chapters are collected in a cohesive style that emphasize the major points behind each book as well as interplays different ideas in order to (albeit indirect) "define" post-structuralism and Foucault's unique form of "anthropology".

Foucault's writings not only document history in an approach beyond "structuralist" writers like Lévi-Strauss. But at the same time has created an ideological critique of developing societies based on human interaction, religion/mythology, mores, etc. In attempting to form a truly objective form of anthropology/history, he comes full circle into becoming political. At one point, in his response to Sartre, he speaks of searching for a philosophy free of "mathematics or linguistics or ethnology or political economy". He denounces the classification of "structuralist" claiming independence for those so labeled. But in some ways, this book may prove him wrong.

Even Foucault's struggles against the concept of the present can't prevent the developing of an ideology pertinent to post-capitalist society. That's a good thing. While under-emphasized by "structuralist" critics, Foucault's thoughts and interpretations are a very encompassing critique of post-capitalist society as a culture controlled by the spectacle. **Foucault Live** puts his long history of writing into an interesting perspective as far as his desire for pure objectivism and its interpretation.

There are three types of people who should read this book.

First of all, there are the intellectuals who have a general interest in Foucault. For them, this book is essential in it's tireless analysis of each book. A better understanding is offered for both time periods (meaning where Foucault was in his varied writings) and specific interactions with many of his peers. For many people (myself included) that have felt a lot of Foucault's work is superfluous in meaning or confused by week translations, this book is an important aid.

While strongly attempting in certain situations to avoid giving his "opinion", he does give some insight to his struggle against the induced status of sexual misery is paralleled to his struggle against the stereo-typed definitions of age, class, and social interest. His yearning for communication through the homosexual experience is almost touching.

"As far back as I remember, to want boys was to want relations with boys. That has always been important for me. Not necessarily in the form of a couple, but as a matter of existence: ho is it possible for men to be together? to live together, to share their time, their meals, their room, their leisure, their grief, their knowledge, their confidence? What is it, to be "naked" among men, outside of institutional relations, family, profession and obligatory camaraderie? It's a desire, an uneasiness, a desire-in-uneasiness that exists among a lot of people."

In many ways, **Foucault Live** is an active and self-critical primer to Foucault's writing. For those unaware of his previous work, the comfortable interview format serves as a synopsis of his various books. The broad scope of the interviews (24 in all) cover all areas of Foucault's sharp interpretation of history. Thinking back, this in itself is an ideology. If the spectacle's apparatus is based on the lack of real, human experience due to distortion, than completely objective history must be an ideological weapon.

Finally, **Foucault Live** will appeal to all the trendy would-be Bohemians that pollute San Francisco. The quasi-intellectuals sipping their Café Mocha discussing Camus and Duchamp will have new God for a while. Just keep these one-day-Yuppies buying the goods, right? Right.

To attempt to put all the knowledge Foucault's writing has to offer into this brief a review is something of an impossible task. I suppose most importantly, **Foucault Live** (like his other books) serves as a critique. No economic generalisations. No political presumptuousness. Simply a critique. And for what it is, Foucault was probably the first if not best. (LH)

Thom Metzger & Richard P. Scott, *Big Gurl*, (Onyx Books, New American Library, Penguin Books etc. etc. Better yet, send $5.00 to Thom Metzger, PO Box 25193, Rochester NY 14625)

Big Gurl IS the Queen of Hell! Extra! Extra! Read all about her, or suffer the bad luck germs to crawl up your hole! Vuvu knows how to keep the evil skeleton doctors away! Vuvu knows all! sees all! reads all! Vuvu knows why boyfreind/social worker Verno did the nekkid shimmy dance with those ladies on TV (No way, José they ever be bestest Miss America like Big Gurl will) and knows it still OK to get married and live happily for ever and ever amen. But only after she fills up Hell with those dirty nasty dogs and evil mean mens who make ladies smoke cigarettes at night and get extra strength double cancer. Mostly, though, its those evil mens that don't like Tang and try to do the Big Fun with Big Gurl. Vuvu knows! Vuvu can read people's thoughts and words on all those yuppie lawyer papers that couldn't, just no way couldn't have been written by big bad Daddy. No Daddy!

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BOOK REVIEWS

He died in his magic closet after sky-rocket silver warm streamers and big bad police doggie made sure Big Gurl never stayed little. Vuvu knows! Vuvu knows that all them mans want to do the Big Fun with Big Gurl. Coming at her like that skeleton hand out of the TV rubbing up and down her sex-is-a-beautiful-thing body!, Even after she's all-time Queen of Hell Miss America and can marry Verno, big Gurl will only do the Big Fun with Vuvu.

But Big Gurl's no dummy! She knows that smoking at night gives you extra strength double cancer. She knows that Tang and TV dinners help Big Gurl keep strong and fit. She has Lemon Pledge and Flintstone vitamins in her medicine chest. She knows when Three Stooge boys are on TV. She knows right from wrong from watching Stooge boys and Power Kitty and All Star Wrassling and being full of true love and goodness Big Gurl beats everybody every time! Her whites are whiter and her colors brighter! She's the bestest Miss America All Star Wrassling Champion Queen of Hell there ever was! Blue light special! Red hot alert! Calling all cars on special scramble frequency! Read all about Big Gurl! (JP)

MOVIE REVIEWS

Consume or Be Consumed

Movies with Jerod Pore

Oh shit, wrong again.

In my last column, I called **Twilight of the Cockroaches** "...the coming attraction for a nonexistent film." Can you say 'dipshit?' I knew you could. Not only is this a real movie, Twilight of the Cockroaches is one of the funniest things I've seen in my life. It's hilarious mainly because it's played totally straight and sincere, as well as being an artful mix of animation and 'real' photography. The 'real' stuff must have been shot onto 2mm film, for you are given the roach eye view of the world.

The tribe of roaches that co-exist with the honorable Saito-san are living in the promised land. Mr. Saito rarely does his dishes and always has too much food delivered. Roach civilization reaches unprecedented heights. Flying and scurrying are no longer survival skills, but sports. Leaders are elected and kiss-ass to the roach yakuza. Male roaches have paper-pushing jobs in the insectile bureaucracy (Buroacharchy?). TV personalities (they use Saito's video equipment) look, sound and act surprisingly like the 'real' TV personalities I see on Japanese TV. Old roaches bitch and moan about how the old ways have been forgotten. Female roaches hang out by the rarely drained sink swimming pool. "Uh-oh, toilet roaches on the make."

"Don't worry, they're just looking for girls covered in shit."

We are introduced into roach life through the view of Naomi, "I'm 19 months old. I've never known cruelty or terror." She's engaged to be married to the wimpy son of a yakuza godfather. Her grandfather is the sensei of the abandoned faith of worshiping the rusty toys outside. Things change when a one-eyed stud named Hans comes in from across the field seeking refugee status.

OK, what's the genesis of the one-eyed action man? Is it from the one-eyed worm? Was there a hot-shit samurai with but a single orb? From Captain Harlock on (as far as my knowledge goes) if you see a guy with one eye covered with hair, you know he'll be the undisputed martial dude of the story.

Naomi has the hots for Hans. Must be the lack of depth perception on his part. He obviously can't focus on the size of her roach mammaries. Hans is made into a media sensation for the celebration of 36 months of peace, prosperity and coexistence with Saito-sama. Leading questions are asked of the brutality that exists across the field. Then the horrors of the Hanso wars are invoked.

Hans has enough, and returns home.

Naomi follows. "Oh my! A talking turd! How disgusting!"

"That's very prejudiced of you," says the turd, but still it tells her how to find Hans.

Naomi, lost in the new environment, asks of the human the whereabouts of Hans. The JapYup attacks Naomi with newspaper, shoes and chemical warfare. Naomi escapes. The woman, in her corporate uniform, goes through an obsessive compulsive ritual of gargling and hand washing. Then she sheds her beige exterior and puts on a short, tight leather skirt, tight black t-shirt that laces up the back, gold ankle bracelet and red high-heeled shoes to curl up in bed with a cook book.

How do I obtain this person? And what is the medium of exchange?

The roaches that live here have a society extrapolated from the roaches found in The Fabulous Furry Freak Brothers. They are lead by a military enforcer. They launch forays after food. The generalissimo promises to breed ten roaches for every one killed. Naomi finds that Hans is a Big Fucking Deal general over here.

On a hot summer night, the sex goddess, wearing nothing but her slip, hangs out on her porch. Saito is watching her. She notices, gets mad, goes back in, then remembers that her baby blue bra and panties are hanging on the wind chimes. Eventually she goes over to Saito's for a night of fun and games. She brings her tight black clothing and anti-roach hysteria.

After 36 months of peace, a reign of chemical terror begins.

The well honed Japanese technology of cute makes the roaches, truly in tune with nature and inheritors of the earth, the obvious good guys of the story. Even when Hans' tribe comes marching in, singing their anthem, "We are the Cockroaches. If ten are killed, a hundred will replace them. If a hundred are martyred, a thousand shall be born..." you're still on their side.

Exploit Yourself

Movies with Mitzi Waltz

Don't bother seeing this movie, OK? It's boring, it's badly acted, the shock value is nil and it's got some of the worst new wave music ever recorded as its soundtrack.

The movie is **Liquid Sky**, a pseudo-punk film that was made in New York in (I'm guessing here) the late '70s. I first saw it in '81 or so and thought it was not too bad, but a second viewing has convinced me that somebody must've put something interesting in my popcorn that night.

Directed by Slava Tsukerman, it explores androgyny, heroin, aliens from outer space with a taste for human endorphins, boring new-wave fashion crap and "punk." The only thing really cool about this movie is that almost everyone dies, and it has a real neat apartment in it.

It stars Anne Carlisle as a fashion model/club queen on the way up (or is that down?) with a singularly unpleasant heroin-dealing lover (Paula Sheppard) who does a horrible number at a nightclub called "Me and My Beat Box." I can sum up my reaction to this and other music (I use the term lightly) in this flick with a line from her song — "So what, so what, so what, so what." Sheppard does sort of a bad Laurie Anderson schtick with an edge (a trés phony one).

Heroin and fashion bring Bob Brady, who plays a pretty little blond thing, into their lives. He looks lousy in Carlisle's clothes, but does a fairly good job of behaving like an insipid, brainless junkie twit.

Then there's the aliens, who are never seen. Their spaceship lands on the roof outside Carlisle and Sheppard's apartment and the occupants proceed to kill anyone who shoots junk or has an orgasm. Both produce the same chemicals in the human body, you see, and these guys have got a serious jones.

Meanwhile, there's an Eastern European scientist type who's after the aliens but gets tangled up with a woman who has a telescope fetish or something. And there's a fashion shoot with truly horrible clothes. And Carlisle gets raped several times. Ho-hum.

Filmmaker Tsukerman does do a few neat tricks with the film, especially in the scenes where the aliens are getting their fix. I also like the way the camera lingers on saucer-shaped objects (pie tins, a powder compact, etc.) to build suspense. The trick fails, but it's a nice try.

Am I making this sound entertaining? My apologies — it isn't. They must've really worked hard to make a movie with a trash plot this good come out boring. Or maybe they spent all their filmmaking money on drugs and silly clothes, so they couldn't reshoot anything. But if all this still sounds like your vial of bleach, it's available on video from Media Home Entertainment and it's also a regular on the art-film circuit.

History alert! I think I've discovered the true origin of punk hairstyles! Whilst watching The Wizard of Oz with my kid the other night, I noticed the hairdos on the Munchkins. You've gotta check this out! We're talking green, yellow and red hair formed into Catwoman spiky things, multicolored mohawk-like dos and other spectacular items. Very, very cool. We must've all absorbed it by osmosis as children. This explains a lot.

Send me your movies, please! I'm particularly interested in anything you've made yourself (it doesn't have to be shot well or anything.) I'm also looking for a copy of some British "punk" films that are unavailable here, so far as I can tell. Two I've heard tell about are "Bollocks" and "Up the Tower." I'll gladly trade you blank videotapes, tapes with weird things on them or actual US cash for copies of these or others in the same genre on video (VHS or Beta). I know there are problems with US vs. European video standards, but perhaps we can figure out how to do it. Just drop me a line via MRR, OK?

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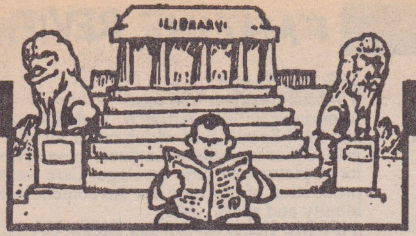


BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (JY) John Yates (DM) Devon Morf, (LH) Lance Hahn, (DB) Donna Biddle

For those of you interested in sending in zines for review please include a postage paid price. If you're interested in getting your zine distributed in the U.K. write Ramsey at AK Distribution 3 Balmoral Place / Stirling Scotland / FK8 2RD (send a couple I.R.C.s for his new catalog). I encourage everyone to send their zines to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12114-4502 which happens to be the best documentation of independent publications. One last thing...Chainsaw (reviewed last issue) now has an address, write Donna at 2336 Market #128 / S.F., CA 94114. Keep on. Martin

HOUSE O'PAIN #1 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
A small first issue that has interviews with Raid, Sockeye, and Radiation Sickness plus most of the usual zine stuff... the best part being the local scene coverage. (MS)
PO Box 120861 / Nashville, TN 37212

BULL PRESS #1 / $2 ppd.
8 1/2 x 11 - copied - 19 pgs.
A thrown together first issue that has short, uninteresting interviews with Nuclear Assault, Milk Toast, Fugazi and Solution plus little bits of info and some photos. Could use some more thought, creativity or at least a lower price. (MS)
249-2 Edwards St. / Binghamton, NY 13901

EVERYTHING RE NOTHING #1 / 75¢ ppd.
8 1/2 x 11 - copied - 10 pgs.
A new zine that has a mixture of poetry/verse, music reviews, clip art graphics, and other bits of writing. This zine could develop into a good forum of music and creative writing. (MS)
c/o Mike Leech / 3285 Kodiak St. / Ottawa / Ont. / K1V 757 / Canada

BUSHWHACKER #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A good small zine that has a noticeable amount of care iput into it. This issue has interviews with Powerhouse, One Step Ahead, Tom from Disarray zine and an interesting conversation with Dave Smalley. This issue also has a large amount reviews and several animal rights articles. (MS)
PO Box 23 / S. Gardiner, ME 04359

PUNK STYLES OF THE RICH AND FAMOUS #6 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A short, quick shot of thrown together punk with a stupid/silly/obnoxious side. This issue has interviews with Econochrist, David of Very Small Records, Schizod and Angry Samoans, plus reviews and predictions. (MS)
PO Box 32832 / San Jose, CA 95152-2832

STILL NO SYMPTOMS $1.50 ppd.
8 1/2 x 11 - copied - 30 pgs.
A combination of music reviews, gore movie reviews, collage art, fictional writing, local news. The general attitude (We hate you... fuck you!) of the writing in this zine reminds me certain old punk zines and today it still makes me yawn. (MS)
191 Wooster St. #2A / New Haven, CT 06511

GIVE THANKS #3 / $1.50 ppd.
8 1/2 x 11 - offset - 16 pgs.
A nice looking hardcore zine that has a sense of humor, broad musical taste and concern for quality. This issue has interviews with American Standard and Heads Up plus reviews and opinions of the editors. Looking forward to future issues. (MS)
138 Putnam Park / Greenwich, CT 06830

BAT ZINE #5 / 50¢ (in stamps)
8 1/2 x 11 - copied - 10 pgs.
A thrown together issue that has short (and pretty boring) interviews with Winds of Change and Amenity plus some reviews and photos. (MS)
PO Box 119002 / Ste. #222 / San Diego, CA 92111

HEMOROIDS #1 / no price listed.
8 1/2 x 11 - copied - 16 pgs. - Spanish.
I can't read this. But it seems to be mostly articles and a few dumb comics. Silly. (LH)
Miguel Cortes / APDO. 17 808 / CP 11410 Mexico, DF / Mexico.

GOD IS AN ASSHOLE #7 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A consistent, grass roots punk zine that doesn't think twice about making its political opinions as well as its sense of humor known. This issue has music reviews, short rants, info, and a report on the editor's summer vacation. (MS)
1901 7th St. / Long Beach, CA 90813

GAINSAY #2 / $2 ppd.
8 1/2 x 11 - copied - 24 pgs.
This issue has interviews with Mind Over Four, God, Acre, The Irrelevant and 7 Seconds (which it seems that I've read somewhere else). Also included here are editorials, reviews and scene reports. Some of the content is interesting while some of it is boring... potential for growth! (MS)
115 Candlewyck #704 / Kalamazoo, MI 49001

THE MELTING POT? #1 / free-50¢ postage
8 1/2 x 11 - copied - 8 pgs.
This is the zine of the Dallas/fort Worth area Anti-Racist Action group. The intentions of the editors are good (confronting racism in their community) but the zine tends to slant towards nationalism and only the concerns of Americans. A lot of the opinions expressed here seem to be based on American history taught in high schools which is more nationalistic propaganda than history or truth... When the "heroes" of America declared this the land of the free and that all men are created equal, slavery was (and still is!) not recognized as wrong. (MS)
PO Box 13642 / Arlington, TX 76094

THROBBING TOOL / UN-SUNG split zine / $2 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
A good idea (combining zines) that works pretty good with this issue that contains interviews with Shudder To Think, Lost and some funny reviews. Cool full-color xerox cover. (MS)
777 Nagle Rd. / Erie, PA 16511

END RESULT #1 / $3 ppd.
8 1/2 x 12 - offset - 26 pgs.
A really good political zine whose editors have been involved in the punk scene for over 10 years. This issue has a good article on the National Front (and other similar racist organizations) plus one on exposing fucked up working conditions, an interview with the Neurotics, some reviews, some comics and lots of info/opinions. Worth reading. (MS)
56 Hillborough Rd. / Hobart / Tasmanis / Austraila

NO EXIT: WITHDRAWAL #1 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
A combination of of reviews and interviews (this issue has The Believers and Integity) that gets this zine off to a good start, but the editorials seem to be a bit jaded and bitter for a first issue. (MS)
2622 Princeton Rd. / Cleveland Heights, OH 44118

LULLABY #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
A goofy punk with appropriate interviews with Sukky and F.O.N. plus silly humorous articles (How To Piss People Off, etc.) and artwork. Good light reading that might cause a chuckle. (MS)
627 Endicott Dr. / Sunnyvale, CA 94087

U.K. RESIST #1 / $2 ppd.
8 1/2 x 12 - offset - 28 pgs.
An outstanding first issue that includes good interviews with John Peel, DOA, Fugazi, Stand To Fall & Target of Demand and U.K. Subs, plus local news, political articles, reviews, contacts and editorials. Overall, this zine strongly represents the independent attitude of punk while being organized and interesting. I hope this one keeps going, unlike so many others of this kind. (MS)
PO Box 244A / Surbiton / Surrey / KT5 9LU / England

HEAT SEEKER #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Hey, this is pretty fun. Silly rants. Funny stastics. Even reviews and political type stuff. Movie reviews even. In the spirit of A. Zippo, this one is pretty fun. (LH)
Glacier #43, SOSC / Ashland, OR 97520

GODBLESS CHEESE STEAKS #5 / $2 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A packed little bugger containing interviews with Cowboy Killers, Slap Of Reality, Resident Mokery, Original Disease and a GO in addition to some reviews and anti-MacDonald's propaganda. Recommended for those who can read romance languages (it's all in French). (DM)
Stephane Cormary / 14 Ave. des Hor Tensias / 31240 L'Union / France

CLOCKWORK FANZINE #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
It's small and sloppy, but it's fun and informative. Mike Straight and friends manage to cover a lot of the D.C. (and surrounding) area's bands and happenings, as well as an Instigators interview. Ignition and Gut Instinct interviews and coverage of local poets and musical festivals, too. There's also a lot of good, short, to the point opinions expressed. (DM)
2417 Hidden Valley Lane. / Silver Spring, MD 10904

SEXY #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Cor, the quality of this thing is atrocious! It looks like Kate and Jen must have tracked down the last of those Thrifty xerox machines to do their zine on. You know, the copiers with the Bobby policeman on them that make the light grey, streaky copies? Anyways, the content is pretty goofy: tips on how to pick up punk guys, Libido Boyz and Smart Boys interviews, cross word puzzles, horoscopes and more totally silly stuff. (DM)
Jenny Lahn / Rt. 1 / Seymour, WI 54165

PICTURE THIS! #1 / $1.25 ppd.
8 1/2 x 11 - copied - 20 pgs.
The new Bay Area fanzine on the block, and it's a photozine. Picture This! consists for the most part of pictures taken by its editor, Jerry, and Murray Bowles and an individual by the name of Aaron. The photos are predominantly from Gilman, but a few old pictures from the Farm show up. Econochrist, Neurosis, RKL, CCM, Cringer and the Hard-ons are just a few that appear. Who knows? Maybe you're even in a crowd shot, if you're local. (DM)
Jerry Guzman / 108 Professional Ctr Pkwy #202 / San Rafael, CA 94903

SUBURBAN NIGHTMARE #3 / free + postage
8 1/2 x 11 - offset - 24 pgs.
This part is part of that sbugenius nonsense or some such weirdness. There's poetry (including that oh-so-trendy "white-boy" goobly gook), another (ho-hum) article on this current wave of Ska revival, art, collages, and an interview with some band called ST-37. Yawn. (DM)
Pinto / 203 East 31st Apt. 311 / Austin, TX 78705

CHICKEN McFANZINE #3 / 50¢ ppd.
5 1/2 x 11 - xerox - 32 pgs.
Normally I don't go for zines with pink covers, but this one's got Big Bird on it, so I suppose it's OK. Anyways this is a groovy little freebie-type thingy chock full of reviews, doodling and interviews with the likes of Bent!, P.O.E. and Pressurehead. (DM)
3740 Stalker Rd./ Macedon, NY 14502

MUTILATED NEWS #5 / $2 ppd.
8 1/2 x 11 - copied - 18 pgs.
Though I can't be positive, I would guess this is one of the Philippines' longest running zines. It's in English (though not the best) and has lots of interviews (7.M.O.N., Decadence Within, Impetigo, Instigators), reviews and some thoughts on gig violence. (DM)
Regie Pablo / 671 San Francisco St. / Las Pinas, Metro Manila / Philippines

ANFALL #8 / no price listed.
5 1/2 x 8 1/2 - copied - 20 pgs. - Polish.
There's something timeless about a lot of these Polish zines. There seems to be the same inspiration that I used to have when I started doing zine stuff. I can't read it, but there seems to be quite a few letters, scene reports and reviews. Pretty interesting. (LH)
Piotr Frankowski / ul. Pusta 35 m 11 / 21-500 Biala Podlaska / Poland

FACTSHEET FIVE #34 / $3 ppd.
8 1/2 x 11 - newsprint - 128 pgs.
After reading yet another issue of this amazing zine I wonder what would happen if Mike (editor/organizer) took a vacation? As with past issue this one has countless independent press, music, video, book and even pamphlet reviews as well as editorials, news, art, and valuable information. The addresses alone are worthwhile! Get it! (MS)
6 Arizona Ave. / Rensselaer, NY 12144-4502

PUNK PALS monthly / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 10 pgs.
A simple looking zine with good intentions... purpose being a forum for people looking for penpals and possible friendships. The format is made up of lists of addresses and descriptions of people and their interests. There's no charge to get yourself on a list so if your interested... write. (MS)
Robert Brown / 2331 Blake St. #204 / Berkeley, CA 94704

RIPPING THRASH #5 / $2 ppd.
5 1/2 x 8 1/2 - offset - 40 pgs.
Interviews with Exit Condition, Decadence Within, Fithy Christians, Inhuman Conditions, Negazione, Mass Appeal and Atoxxxico plus reviews and a couple of scene reports. Most of the interviews cover the basics so if this is your type of music and you like reading what bands have to say, then you'll like this one. (MS)
Steve / 25 Elms Rd. / Stapenhill / Burton-on-Trent / Staffs / DE15 9AQ / England

HARDCRY #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A simple first issue that lacks in content except for an extensive listing/time table of the political changes that happened in Eastern Europe last year. No music coverage here which is a nice change of pace. (MS)
16453 Richvale Dr. / Whittier, CA 90604

STRANJER #10 / $1.50 ppd.
8 1/2 x 11 - copied - 30 pgs.
An interesting, well-organized zine that has good music interviews (Rollins Band, Sick Of It All, My Dad is Dead) as well as one with horror film producer, Paul Naschy. Other stuff here includes the usual amount of live & record reviews, photos all of which are backed up by nice looking layouts. (MS)
Erik Szantel / 15 Van Saun Dr. / Trenton, NJ 08628

STORM WARNING #14 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
This is put out by Viet Nam Vets against the war and for the most part is used as an editorial vehicle for the group's political opinions. Currently a lot of space is given to their supportive stance on flag burning. (MS)
4710 University Way NE #1612 / Seattle, WA 98105

DESPELOTE #3 / $1 ppd.
8 1/2 x 11 - offset - 20 pgs. - Spanish
An informative punk zine from Colombia that covers the local scene as well as those in Mexico, Spain and Yugoslavia via band interviews and reviews. (MS)
Walter Alonso Jepesa / A.A. 54839 / Medellin-Ant / Colombia

TWENTY FOUR HOURS #22 / $2 ppd.
5 1/2 x 8 1/2 - offset - 52 pgs. - English
Jam packed with band info via interviews with Doom, U.K. Subs, Pleasant Valley Children and Don Don plus loads of reviews, some opinions and photos. Good reading if you're interested in the European music scene. (MS)
G. Obradovic / Strahinica Bana 43 / 11106 Begrad / Yugoslavia

GOLDORAK FUCKIN' ART $2 ppd.
8 1/2 x 12 - copied - 28 pgs. - French
A well put together punk zine that has interviews with Scraps, Youth of Today, Cock Roaches and more, plus reviews and several pages of photos. The zine comes with a nicely drawn comic book that combines the styles of French and Japanese comic art with the story centering on punk. (MS)
Ivan Brun-Bortot / 85 bis Cours Tolstoi / 69100 Villevrbanne / France

MASODIK LATAS #2 / trade
5 1/2 x 8 1/2 - offset - 48 pgs. - Hungarian
This looks like it could be an interesting mixture of underground music, culture and politics. The content is made up of interviews, articles, photos and reviews. (MS)
c/o Racz Mihaly / XIII.u.35 / Budapes, 1172 / Hungary

HOWL #6 / $7 ppd.
12 x 17 - offset - 52 pgs.
This huge zine gives equal coverage to alternative music (all types) as well horror/slasher/gore movies and their makers. This issue has long interviews, some reviews, photos, articles and a free 7" compilation (see review). If you can read German... get this. (MS)
c/o Andreas Bartl / Baaderstr. 76 3rd Floor / 8000 Munchen 5 / West Germany

HEADTRIP #3 / $1 ppd.
8 1/2 x 11 - copied - 22 pgs.
Interviews with Sick Of It All (how many interviews can this band do?), Jugheads Revenge, Police State and more plus reviews & poetry. This zine could use more work on developing its own identity. (MS)
609 N. Belmont Ave. / L.A., CA 90026

JERSEY BEAT #39 / $2 ppd.
8 1/2 x 11 - offset - 64 pgs.
Latest issue of this established zine has interviews with Das Damen, Supertouch, Big Wheel, Mike Bullshit, plus Best of 1989 staff lists, plenty of reviews, and personal reflections from several bass players. (JY)
418 Gregory Avenue #2 / Weehawken, NJ 07087

R.A.S. Vol. 3 No. 1 / $1 ppd.
8 1/2 x 11 - offset - 32 pgs.
Rock Against Sexism's latest issue contains some very worthwhile reading such as the interview with Homocore's Tom Jennings, Canada's Mecca Normal, articles concerning the prison system's failure, a piece titled 'Nazi skinheads and other assholes,' reviews, poetry, and tips for direct action. Everything you ever wanted. (JY)
464 Harrison Ave.-bsmnt / Boston, MA 02118

ARSCHLOCH #2 / $3 ppd.
8 1/2 x 12 - copied - 24 pgs. - German.
Traditional 'punk' rock layout style and approach copied onto lime green paper! Contains interviews with Vandals, Mind Over 4, Bad Religion, Lethal Gospel, Verbal Assault, Upright Citizens and Target Of Demand. Also has reviews etc., but remember this is in German. (JY)
Gerald Waibel / Pfeilgasse 9-11/27 / 1080 Vienna, Austria

POSTE RESTANTE #8 / $3 ppd.
8 x 8 - offset - 32 pgs. - Dutch.
My personal favorite of any European zine. This issue managed to surpass the last for sheer aesthetic value, a uniquely laid out zine that always contains good articles, reviews and interviews. This features a Fugazi interview and an article on Alternative Tentacles. Also serves as a distribution outlet for records etc. mailorder. If you're into visually stimulating, clean and crisp zines then get one of these! (JY)
YURA-kollektief / Postbus 101 / 2400 AC Alphen aan de Rijn / Nederland

ENDLESS RESISTENCE #1 / $1 ppd.
8 1/2 x 11 - copied - 22 pgs.
A pretty sterile looking first issue but where graphics lack the content makes up for it. The interviews (Crib Death, Destroy! and Tag Team) go into more depth than your average Q & A routine and the editors make their opinions known through editorials and several pages of reviewes. (MS)
9325 Garrison Way / Eden Prairie, MN 55347

PEOPLE'S AWARENESS PROJECT #2 / 75¢ ppd.
8 1/2 x 11 - copied - 38 pgs.
This political punk zine has interviews with C.P.A. and Raped Teenagers as well as a couple pages of reviews. The majority of space here is given to reprinted political flyers and news articles covering toxic waste, vegitarianism, anti-racism and environmental issues. The graphics have that rough copied, collage look. (MS)
c/o Phil Brito / 2583 Camino Chueco / Santa Fe, NM 87505

NO LONGER SILENT #3 / $1.50 ppd.
5 1/2 x 8 1/2 - printed - 32 pgs.
Here's the first issue of the new year and it was worth the wait. While less graphic-oriented, the articles and rants are intelligent and creative. Yet another critique of the anarchist gathering. Someone should solicit critiques from all the different anarchist publications, and put out one big book of ideas. The layouts here are also getting better and better. Color cover even! Recommended. (LH)
Eliza Blackweb / PO Box 3582 / Tucson, AZ 85722

JFS #1 / $2 ppd.
8 1/2 x 17 - offset - 36 pgs.
Interviews with Supertouch, Verbal Assault, Instead, and 24-7 Spyz, all of which cover just the basic band info. Other ingredients inclued some reviews and a lot of pictures of boys on stage. Care went into the production of this zine but the content lacks an idenity and spark. (MS)
4456 Mt. Henry Ave. / San Diego, CA 92117

STRONTIUM '90s #1 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
An intresting first issue that has articles about elephant extinction, the recent union telephone strike, and Asbestos dangers, as well as an interview with Toxic Youth, some reviews and a couple of helpful hints concerning creative flag desecration. (MS)
PO Box 145 / Elmsford, NY 10523

FREE THOUGHT $2 ppd.
8 1/2 x 11 - copied - 44 pgs.
Interviews with 4 Walls Falling, Up Front, Even Score, Say No More and someone from Anti-Racist Action. Also included are reviews, an editorial and a large amount of photos, some of which are full color. It's good to see bands being asked about abortion and sexism. (MS)
5219 Wyoming Rd. / Bethesda, MD 20816

DISILLUSIONED #4 / 75¢ ppd.
8 1/2 x 11 - copied - 12 pgs.
A product of a bored teenager? This small zine is made up of a fictional story (pt.1), an interview with the band Slaughterhouse and a sex worker, plus a couple little pieces of writing that lost my attention quick. (MS)
PO Box 0211 / Muskegon, MI 49443-0211

TASTE OF LATEX #1 / $4 ppd.
8 1/2 x 11 - offset - 24 pgs.
An well done omisexual zine that's directed at destroying and exploring sexual taboos. This first issue has an article about S&M, some help hints about dealing with personal ads, an interview with Annie Sprinkle, a fictional piece about a sexual surprise and two interesting photo layouts. This zine has the potential to get big simply because its basic goal is to make sex sexy again. My only problem here is the high cover price. (MS)
PO Box 460122 / S.F., CA 94146-0126

DISOBEY #4 / $1 ppd.
8 1/2 x 11 - copied - 24 pgs.
Dale and Wendy keep jamming along with another great issue. It's nice to see zines like this that are pretty straightforward in content (interviews, reviews, live reviews...). A lot of personality here as well. Pretty good interviews with Garblecrats, Holocaust, Haywire and much more. Good job. (LH)
Wendy & Dale / 3739 Oak Glen Dr. / Newbury Park, CA 91320

FILTHY FUCKIN PUNX #3 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
Funny cover by Jae. It's nice to know that there's a community of zines in SoCal focusing on political and social issues. This issue is much better than the last with clearer layouts while maintaining the cut and paste style. Pretty good interviews with Media Children, Glycine Max, Disorder and more. Good job. (LH)
Pete / 4611 1/2 152nd St. / Lawndale, CA 90260

ZOMBIE SQUAD #3 / $2 ppd.
8 1/2 x 11 - offset - 26 pgs.
Well, this is certainly nice looking and the layouts are pretty good in a straightforward way. But what's with all the old stuff? Interviews with the Circle Jerks, UK Subs, 7 Seconds and other burnouts. Also lots of old reviews. Good for what it is, but nothing really groundbreaking as far as content. (LH)
Donald / 1202 Dorchester Ave / Ottawa, Ont. / K1Z 8E4 / Canada

PUDDLE #4 / $1 ppd. ($4 ppd. w/ comp tape)
8 1/2 x 11 - copied - 24 pgs.
This is the kind of zine that should have old-timers like Flipside, Lookout, and even MRR looking over their shoulders. Puddle is one of, if not the best up and coming zines in the states. Fun comics, honest reviews, articles that are both aware and approachable, and finally, Chris' unique artwork. This is a special issue that comes with a compilation tape featuring several bands that have the Puddle state of mind like the Lookouts, Green Day and more (see reviews for a more thorough review). Good job. (LH)
PO Box 381 / Miranda, CA 95553

WAHOO JESUS #1 / no price listed.
8 1/2 x 11 - copied - 10 pgs.
Great title for a decent first issue. Simple cut and paste layouts with bits of reviews, poems and comics. Not a whole lot, but decent considering it's the first issue. Good start. (LH)
Jeremy Evans / 63 1/2 West Main / Fredonia, NY 14063

PHILLY ZINE #9 / $1.25 ppd.
8 1/2 x 11 - copied - 36 pgs.
Hey, this is really pretty good. Another great zine that effectively utilizes handwritten layouts. Not amazing content, but pretty good reviews of records, shows and more. Decent interviews with 24-7 SPYZ, Brotherhood and more. Pretty good. (LH)
Sean Gustilo / 101 Princeton Rd. / Glassboro, NJ 08028

ONE WAY TICKET TO CUBESVILLE #2 / $2 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Not your typical English zine. Interesting and funny short bits on politics and music. Good lengthy reviews and a pretty unique interview with No Means No. No way, this ain't for no squares. What the fuck is a meerkat?!? (LH)
Richard / 89 Penny Lane / Liverpool L18 / England

TWISTED IMAGE NEWSLETTER #15 / $1 ppd.
8 1/2 x 11 - copied - 8 pgs.
I don't know. I suppose I could go into a rant about how Ace Backwards is about as sexually liberated as Charles Bukowski. But even more than that, these cartoons just aren't that funny. Sorry. (LH)
1630 University Ave, Apt 26 / Berkeley, CA 94703

AWARE #4 / $2 ppd.
8 1/2 x 11 - offset - 40 pgs.
Fantastic. Excellent politically oriented articles done in a way that's not intimidating nor boring. Straightforward with a lot of heart. Well thought out interviews as well with Holy Rollers, Soul Side and more. Top it off with great layouts and unique graphics and you've got one great publication. (LH)
Tom Aware / 120 Kings Row Pl / Dumfries, VA 22026

MERLIN'S MUSIC BOX #2 / $3 ppd.
8 1/2 x 11 - offset - 36 pgs. - Greek
Articles on Crass, MC5, fascist gangs and rock n roll, plus interviews with Marc Bolan, Fuzztones, Morel, and Trilobites. The rest of the pages are filled with short spot light articles about bands plus photos and reviews. (MS)
Argiroupoleos 27 / 11471 Athens / Greece

THE UNEDUCATED EYES #1 / $1 ppd.
8 1/2 x 11 - copied - 14 pgs.
This is the type of punk zine that makes this job shitty. The only part of this zine that I can see as worthwhile is that the editor put the effort into its creation. Not much to read and not much to see. (MS)
43 Plochmawn Ln. / Woodstock, NY 12498

AMOK #5 / $3 ppd.
8 1/2 x 12 - offset - 64 pgs. - German
Long interviews with Stengte Dorer, Cosmic Psychos, Dolf from Trust, Drowning Roses, Gorilla Biscuits, Seven Sioux, Spermbirds, Verbal Assault, plus reviews and photos. A good combination of European and American bands that for the most part have something to say. (MS)
Manfred Hopf / Schlangentaer Weg 20 / 6702 Bad Durkheim 2 / West Germany

THE RAVEN #7 / no price listed.
8 1/2 x 11 - copied - 26 pgs.
I think people should stop interviewing Lisa Suckdog. This is a good zine with unique ideas. But, like many other cool zines, they send interview questions to Suckdog, and she just gives the lamest answers. Otherwise, this is a pretty good issue with some interesting articles and bits of reviews. Decent layouts, but I sure hate that computer print. Still, interesting stuff here. (LH)
PO Box 295 / Schertz, TX 78154

BABY SUE #3 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
I have to admit this is the first time that I've seen this publication. This one seems to be a satirical book of recipes. It's aggressive, violent and really funny. Funny pseudo-minimalist comics too. Really good, in a "Murder Can Be Fun" sorta way. (LH)
PO Box 1111 / Decatur, GA 30031

BIMBOX spring / free with postage.
7 x 8 1/2 - copied - 68 pgs.
Left wing, anarcho-eroticism. An interesting combination of political / social / sexual graphics and likewise articles (especially the latter). Mostly inspired and interesting. But Nancy Sinatra? Still, Bimbox proves my theory that people who put out a zine for free spend the most time and effort on them. (LH)
282 Parliament #68 / Toronto, Canada / M5A 3A4

IT'S SPLATTER #5 / $4 ppd.
8 1/2 x 11 - offset - 38 pgs.
This seems to be the "sex" issue. Much of this issue seems to be comics that range from witty to dull. Good graphics (the Jesse Helms centerfold must be seen) and some decent poetry as well. A detailed interview with Elayne who is the operating manager of the Gauntlet (an Los Angeles-based operation specializing in body piercing). Fine layouts as well. (LH)
Marcel De Jure / 4615 Russell St. / Los Angeles, CA 90027

TARANAKI UNDERGROUND #19 / $3 ppd.
11 1/2 x 14 1/2 - offset - 12 pgs.
Anarchist oriented publication with some coverage of the punk scene as well (sorta stenchy). Decent cut and paste graphics and lots of news. Some pretty interesting information about safe sex as well. Good reading and always something worth checking out. (LH)
Fito Press / PO Box 39 / Oakura, Taranaki / New Zealand

GO #3 / $2 ppd or trade.
6 x 8 1/2 - copied - 36 pgs.
Traditional UK fanzine layout printed in annoying red ink! Features interviews with 7 Minutes of Nausea, Three Ring Psychosis, No Comment and WCHC plus the usual reviews of records and zines and some columns. (JY)
Adam Johnston / 12 Hopeman Path / Darnley / Glasgow / G46 8SF, Scotland

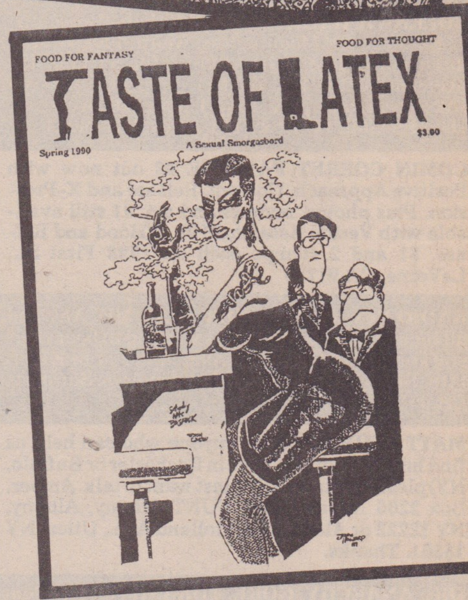
HEALTH #2 / $1.50 ppd.
7 x 9 - offset (glossy cover) - 24 pgs.
An excellent pen and ink illustrated comic book with social overtones. Well drawn, well layed-out and well written, this one is a must for those of you into creative and innovative comics. Can't wait for #3! (JY)
David Tompkins / 207 Ave. B / Apt. 2A / NYC, NY 10009

SOLD OUT #9 / $1.50 ppd.
8 1/2 x 11 - offset (glossy cover) - 48 pgs.
Another excellently produced magazine. Features interviews with Bad Brains (weren't confronted enough on certain issues), Big Chief, Killing Time, Laughing Hyenas and Wrecking Crew, plus zine and record reviews. Comes with Negative Approach glossy poster. A good magazine. (JY)
Sold Out Bail Bonds / P.O. Box 7071 / Windsor / Ontario / N9C 3Y6 Canada

THANG #10 / $1.50 ppd.
8 1/2 x 11 - copied (pink cover) - 26 pgs.
If Seattle was in Mass. No...If Brookline WAS Seattle...a fanzine like this would exist.
It's got rock n roll dude hipsters all over the place. Mudhoney, Flour, Jesus Lizard...some record reviews but not much of a variety show. (DB)
Mike Hibarger / 185 Winthrop Rd. #1 / Brookline, Mass. / 02146

HAVE A GOOD LAUGH #18 / $2 ppd.
8 1/2 x 11 - copied - 26 pgs.
Trev says "No money, no IRC, = no reply."
Silly punk rocker fanzine. It's got Snuff. Kinda political in a beer swillin' sort of way.
But...watch out for the Fag joke. (DB)
Trev / 57 Briardene / Burnopfield / New Castle Upon Tyne / NE1 6LJ / England

ROLLIN' UNDER #20 / $3 ppd.
9 x 12 - offset (glossycolor cover) - 64 pgs. - Greek
Slick Greek fanzine with a bunch of articles on American bands (which are the only words I know how to read, not being able to read Greek and all) Bad Religion, Verbal Assualt, and what I think are interviews with bands passing through the area. Tons of record reviews. It LOOKS just fine. (DB)
P.O. Box 17590 / 540 09 Thesaloniki / Greece



CLASSIFIEDS 40 WORDS $2

MY3 SCUM "Escape from the Planet of the Jerks" demo. $6 ppd, 10-song cassette. Review in MRR #82. Send stamp for shirt info. My 3 Scum, 3610 Maple St., Erie, PA 16508. (814) 864-4136 for bookings.

HC COMPILATION - I NEED bands for my compilation tape, no bands will be refused. Please send bio, pics, artwork and music for tape. All bands receive a free copy of tape. Also straight edge bands send photos for SE photozine. Write Donald Rodgers, 1202 Dorchester Ave, Ottawa, Ont. K1Z 8E4 Canada.

VITAL FORCE FANZINE needs your contributions! Send art, poetry, scene reports, interviews, stories, etc... Bands: send vinyl/demos for review. 60-word classifieds, $1. Don't hesitate, everything will be printed. Send to Vital Force c/o Mike James, 4301 Crawford, Houston, TX 77004

DRAWBLANK RECORDS: still available. "Confrontation" 8-song EP, $3 U.S., $5 oversea air. Get it now! Coming soon: new EPs from Infest and Citizens Arrest. Write: David Ring, 23010 Magnolia Glen Dr., Valencia, CA 91354 USA. I trade records also, so send lists.

VOLKSWHALE ANNOUNCES their "Borschta" 7" EP out now! Meaningless, weird, fucked, silly disco noise. Dig?! Green vinyl for $3 ppd. ($5 overseas). Ltd. Ed. of 100 on pink vinyl w/ silkscreens and junk for $4 ppd. ($6 overseas). David Schall, PO Box 2143, Stow, OH 44224

COMIN CORRET FANZINE #2 out now with Positive Approach, Upfront, Release and X-Pression. Plus photos, reviews and art. #1 still available with Verbal Assault, PHC, B'Hood and Refuse. $1 and 2 stamps each to: 1728 First St., LaVerne, CA 91750

RADIO SUCKERS NEVER PLAY ME. Any and all bands/ labels/ promoters wishing to hear their stuff on South Bay radio send material to KLEL attn. Brian Jackson, 6677 Camden Ave., San Jose, CA 95120.

MATT SCHWONKE or anyone who can help us find him (last known to be in Rochester or Buffalo, NY) please contact us. We just want to talk. Amber, Box 2200 Indian Quad, SUNT Albany, Albany, NY 12222 or Aleda, 2102 Holland Ave., Utica, NY 13501. Thanks.

DIG, ANARCHY, GORE, THRASH etc, I got 'em tees and sweatshirts. Stink Finger, Wasted Youth 45, Psycho Slut and lots more. Hand silk screened 100% heavy wt. cotton. look for our monthly specials like this one; Death LBefore Dishonor, Skull Cross graphics blk/ wht shirts. Send SASE for list and or correspondence contact: Psycho Tick PO Box 18205, Seattle, WA 98118.

VERY SMALL POEM. Fuck. Fuck. Fuck these things: Fuck straight edge. Fuck the Misfits. Fuck Samhain. Fuck Danzig. Fuck straight edge. Fuck. I'm all out of Sewer Brau. And Christmas Ale. Fuck. Fuck straight edge. Fuck. Hi Ben.

I WANT TO LIVE IN WASHINGTON DC for the Summer. I'm 19, straight, vegetarian and would like to get involved with Positive Force. If you can help with a place to stay or something along those lines, please write. Dave 728 Grove Ave. Southampton, PA 18966-3439.

AUCTION - 7" - AF (United Blood), Aware, Bad Brains, all Revelation and Schism rarities, Crucial Youth, DRI, Fear, Gang Green, GI, Hard Stance, Immoral Discipline, Infest, Last Rights, Meatmen, Minor Threat, Negative Approach, PHC, Plasmatics, 7 Seconds, Slapshot, lots more set sale & bids. Ends June 1. SASE for list. Trent 2113 Washington St 2nd floor, Allentown, PA.18104.

AUCTION: Cause for Alarm 7" (original), Youth Of Today "Cant Close My Eyes" 7" (first press), Unity "You Are One" 7" (black vinyl), Infest 7", Agnostic Front "Victim In Pain" LP (gatefold), Negative Approach "Tied Down" LP (first press), HR "Human Rights" LP (test press) and more. Write to: Chris Farrall, 2003 Napier Dr., Forestville, MD 20747 (please include SASE or stamp).

SELL OR TRADE: UK Decay/ Pneunania 7", Anthrax 7", Crucial T "Darkened Days" 7" (1st Ratcage), Dag Nasty "All Ages" (blue), Gorilla Biscuits 7" (yellow), The Worst 7", Crucial Yule 7" (green), Doggy Style "Side By Side" LP (sealed), Tales of Terror (sealed), Misfits (live boots, Jerry-Doyle autographed), Plasmatics "New Hope..." (purple), Metal Priestess (promo), Butcher Baby 12", Naked Raygun "Treason" (pink), Amebix "No Sanctuary", Warzone "...Streets...", Fist 2nd press. Sean 206 South 2nd St., Emmaus, PA 18049.

WANTED: Jerry's Kids "...My World", Reagan Youth, Bad Religion 7", Fartz 7", Agnostic Frond 7", Circle Jerks 7", Undead "Never Say Die" LP, FU's "Kill For Christ", Minor Threat "Out of Step" (original), Flex Your Head (wheat), Dicks "Kill From the Heart", No Trend "Too Many Humans", Geza X "Goddamn Kids", Rest In Pieces 7", Social Distortion "Mommies..." (gatefold), 1945 12" original, Decry 1st LP, Kraut 7", Chaos UK 7". Sean 206 South 2nd St., Emmaus, PA 18049.

SUCK ON MY NOSE till my head collapses. Write and pledge support to fulminating pagan reptiles seeking sincere unadulterated correspondence. Mr. Cash, PO Box 390661, Mountain View, CA 94039.

AUCTION - 7" Underdog, Urban Waste, Vision, Winds Of Change, Wrecking Crew, LPs CT Fun comp LP, Straight Ahead. . . more. Set sale and bids. Ends June 1. Trent 2113 Washington St., 2nd floor, Allentown, PA 18104.

CONFRONTING RACISM: Youth in Action! Anti-racist conference, workshops: Fighting Racist Skins, War on Drug, Spray Painting, Demonstration Planning. Sat. and Sun. April 21 &22, 9 am, Unitas House, 2700 Bancroft (at Telegraph), Berkeley. BARA, PO Box 3501, Oakland, CA 94609

SMASH RACISM! Anti-racist youth conference, come share ideas about fighting racism and youth oppression in our scenes, schools, jobs and lives! April 21 & 22, 2700 Bancroft, Berkeley. Bay Area Anti-Racist Action (BARA), PO Box 3501, Oakland, CA 94609

FOR SALE: HUNDREDS of rare punk records, posters, shirts, badges and more for a fair price. Send $1 or 2 IRCs for catalog to Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701 USA

VIDEO - IN PAL OR NTSC system: Skinny Puppy / Neubauten / Klaus Naomi / Big Black / PTV / GG Allin / Thunders / Nick Cave / Front 242 / Sham 69 / Ramones / Sex Fiend / Cramps / and movies: Decline, Swindle, UK/DK, DOA, and more. Send SASE or call. P Demattia, 8 Haddon Rd, Hewitt, NJ 07421 (201) 853-4420

AVENGERS WANTED: Any 7", live tapes, fotos, famines with reports, anything! Also wanted: Hardcore California - book. Will pay good prices or tade. Pease write to: Teenage Rebel Records, Rudiger Thomas, Gerresheimer Str, 16, 4000 Düsseldorf 1, W. Germany. Watch out for the Blitzkrieg Boys 7" and LP.

WE NEED CHAOS! Where are you, Pony-Girl? If you know where she is, have her call (401) 421-4088, her sis is looking for her. Also she goes by the name Jullie Rae Roberts! Not yr bitch misses her!

BRITISH PUNK FOR SALE - private collection 80-86. 100's of singles all original including: Discharge, GBH, Anti-Pasti, Exploited, Disorder, Subhumans, Crass, Vice Squad, Blitz, etc. Write with IRC for full list - 17 West End Rd., Cottingham, N. Humberside HU16 5PL England. All excellent condition.

ANTI-RACIST SKINHEAD looking for other skins to write and maybe visit. I'm into stuff like Prince Buster, Simaryp, the Specials, 4 Skins, Infa-Riot, the Business, Warzone, Agnostic Front, the Press, the Oppressed, etc. I am completely against white power, and I am trying to get an ARA and SHARP chapter started in my area. I would really like to hear from British skins. Punks also welcome, but no communists, homosexuals, or nazis! Sean 204 Oakdale Dr., Summerville, SC 29483.

PUNK/HARDCORE FANZINE (New Breed) looking for: demos, vinyl, other fanzines for review. Letters and scene reports for discussion in later issues. Demo's and vinyl get a free ad if you provide them, and a copy of the fanzine with address. Bands - please send info on self. Thanks - Mike 239 Stevenson, Buffalo, NY 14226 or Max 184 Thistlelea Buffalo, NY 14221.

TRADE! Septic Death 1st 12", Hard Ons - flexi, FOD - Love Songs 7" (orig.), Poison Idea - Getting...12", boots by: Gism, Confuse, Misfits, Bad Brains, YOT, Minor Threat, Poison Idea, Cro Mags, Negative Approach, AOD, and lots more! Your list gets mine. Write to: Andy Larsen, Adalbertstr. 130, 4600 Dortmund 1, West Germany.

CLASS WAR BUST FUND BENEFIT C90tdk tape. Conflict, Chumbawamba, FYH, 24 bands, 37 tracks $5, new Class War $1, Eat Shit zine Conflict, Culture Shock, Active Minds, loads more $2 ppd full list send IRC/SAE Dave, Box 8, 82 Colston St., Bristol, UK.

RECORDS FROM AROUND the world at cheap prices! We have Apocalypse/Transgression split 7", $3; Debauchery LP, $8; Distorted Truth (Scotland) 7", $3.25; Generic "Torched" 7", $3.50; Hellbastard LP, $9; Joyce McKinney Experience LP, $8; Macrofarge (Japan)/Euthanasia split 7", $3.50; Next World LP, $8.50; Paradox UK 7", $3.50. All prices postpaid. Send cash or money order to: Desperate Attempt, 1320 S. Third St., Louisville, KY 40208

RARE RECORDS AT cheap prices! Deprived "Resistance" 7" lim 500 on clear vinyl, $3.50; Filler "M.Y.H.C." 7" limited on red vinyl, $3.75; Joyce McKinney Experience "Boring Rock" 7" limited on green and white, $3.75; Melvins 8" flexi first pressing lim 1000 on clear vinyl, $3; Ogras (Sweden) limited EP on red vinyl, $4. All prices postpaid. Send cash or money order to: Desperate Attempt, 1320 S. Third St., Louisville, KY 40208

WANTED: IRWIN A. SCHIFF's "The Biggest Con." This book is hard to find considering it was banned by the CIA. Are there Patriot Movement people out there? If so drop me a line. Or anybody for that matter. Greg Riley, 6014 Downing St., Parlin, NJ 08859

RECORDS FOR SALE: The Fall, punk titles and more, send for an absolutely free list. Also, I'll beat all prices on that wildly overpriced Black Album by Prince, cassette copies for only $4 (cash or money order). Send to Wm. O., 1340 NE 3rd St., Madison, SD 57042

TAPE TRADER into Pushed Aside, Inner Strength, Breakdown, Forthright etc. Looking for new, reliable traders. I'm interested in 89-90 US straight edge/ hardcore demos, live shows and rehearsals. I have loads of UK/European S.E./H.C. titles for trade. Please write to: Gary Kirwan, 94 Millview Lawns, Malahide, CO.Dublin, Ireland.

CLASSIFIEDS

40 WORDS $2

BULLOCKS! CHAOS! NOW that you're looking: Myself and a few friends are planning a trip to NYC between March 11 and 18. Any help in finding a cheap place to stay and good shows to see would be greatly appreciated. Anyone who helps gets a free Turdburglars demo. Erik c/o Blowhole Productions, 2094 Edgebank Ct, Burlington, Ontario, Canada L7M 2S9.

CHEAP STUFF! OUT now: In Case You Care by the Turdburglars (19 songs, 12-page booklet), The Time is Now by The Brute Creation (11 songs, lyric sheet), Start to Care comp. with Hard-Ons, Dead Silence, M.O.O., Cowboy Killers and more plus a bonus lyric sheet! $5 Canadian ppd anywhere! PAF zine (politics and salads) #1 or #2 for 2 IRCs. Blowhole Productions, 2094 Edgebank Court, Burlington, Ontario, Canada L7M 2S9.

BANDS NEEDED! COMP. tape in the works! Send a good quality tape of your band with lyrics/ pictures/bio. Every band will be used. #Songs depends on #submissions. Blowhole Productions, 2094 Edgebank Court, Burlington, Ontario, Canada L7M 2S9.

TRADE/SALE: X-CLAIM, Dischord, Touch & Go, Antidote, AOF, SubPop, SE & tons more! Wanted: DYS, Iron Cross, Necros, Meatmen 7"s. Send SASE. Jerry, 1622 West Latimer, Wilmington, DE 19805 (302) 658-7940.

DEAD GODS "WITHOUT HEADS" tape. 22 fast, hard songs, comes with lyric booklet. 30 minutes long. $4 anywhere in the world. Send to Delinquent, 3751 Neck Pt. Rd, Virginia Beach, VA 23452.

WANTED: NO EXIT LP, Genetic Control 7", Hot Nasties 7", Neos (both), Nomeans No early stuff, Riot 303, K-Tels 7" plus other Canadian punk (especially from B.C. and Alberta). Have for trade: DOA "General Strike," Naked Raygun "Flammable Solid," Gang Green "Sold Out," Misfits "Bullet," "Halloween" and "Evilive" 7", Necros "Conquest" 7 + 12, Minutemen "Joy." Write to Frank Manley, PO Box 4264, Westmount, Quebec H3Z 3B6 Canada.

WANTED: LIVE STUFF from old bands like Avengers, Allycats, Suburban Lawns, Nuns, Bags, Germs, DKs, Sex Pistols, etc. Will buy or trade. Bill, 214 Crain Court Circle #2B, Glen Burnie, MD 21061. For sale: Avengers Dangerhouse 7" (mint), Summer of Hate 7" (mint). Serious offers only. Also wanted: Avengers flyers, pins, etc. Avengers fans please write!

NEED $$$ - HAVE TO sell vinyl so I can press a record. Send SASE for complete list. Wanted: Any GG Allin records, cassettes, videos, flyers, ads, etc. Reply to Audio-Sadism, PO Box 11831, Pittsburgh, PA 15228. Shrinkwrap 7"EP out soon!

TRADE: SSD - KIDS Had... boot EP, DOA - Right to... EP purple, GI - Boycott 12"EP, Misfits - Live NOTLD boot LP 1000, PI - Record Collectors (orig.). Want: SubPop, Japan HC, more. Send full lists! Justin, PO Box 886, Seattle, WA 98111-0886.

AUCTION: SSD "THE KIDS", "Get It..."; FU's "Kill for...", "My America"; DYS "Brotherhood"; Necros "Conquest..."; Neg. Approach "Tied Down" (orig.); "Flex Your Head" (violin); Black Flag "Damaged" (orig.); SOA 7" ... Bids to Steve Demaret, Zijpstraat 10, 3201 Holsbeek, Belgium.

MISFITS - "EARLY DEMOS and Studio Outtakes" on cassette, $6 ppd. Also available: Danzig - "First Live Show with New Band." Includes interview, $8 ppd. Both tapes have covers with complete track list. Cash or money orders payable to D. Fitch only. Foreign orders add $2 per tape. Send orders to: ATB, Suite 118, PO Box 3894, Milford, CT 06460.

BORED COLLEGE STUDENTS seek corrrespondence. Into: Fugazi, No Means No, Bauhaus, Misfits, Sub Popers, Stones, Zoogz Rift, Sara Christians Pussy, Negative Lance, Big Black, Pixies, and Wainstead All Nite. Leech & Dr. Boy. PO Box 917, St. Bonaventure, NY 14778. Write us from around the world.

WANT: BIG BOYS, Inserts, Jerry's Kids, Offenders, Next, Vomit Pigs, Plastic Idols, Ejectors, Dicks, Huns, Stains. For trade: Dils-198 Seconds, X - Adult Books, X Ray Spex - Oh Bondage, PIL Metal Box, etc. . . Pat Huckabee 28 Cliffside, Ft. Worth, TX 76134.

FOR TRADE: 7"s Black Flag - Licorice, Beaver, Dehumanizer - Bunnies, Youth of Today - Eyes. Skrewdriver - Built Up, Neos - Martian, Impatient Youth, Misfits - Invasion Mars, Mudhoney - Touch, Adolescents - Reality, Insted - Gold, lots more. Wanted: 7"s - Big Boys, Cramps, DYS LP, DOA, Randoms, Rhino 39, Toxic Reasons, Subhumans, SOA, Teen Idles, Radio Birdmen, Zero Boys, ON-U, Kate Bush. Bear, 639 coventry Rd., Kensington, CA 94707.

FEMALE PUNK, 18, Into industrial music. Would like to hear from people all over the world. Also interested in going to England this summer. Anyone know of places to stay? Kari Kamilá, 1 Heald Rd., Ashburnham, MA 01430.

PUNKS DEAD BUT WE STILL have the records. Punk, hardcore, underground, death, new wave, rare and not so rare at good prices. Send stamps for list to: Mark Selzer, Box KA-08, 24700 McBean PKW, Valencia, CA 91355.

GAINSAY ZINE! issue #2 out now! With 7 Seconds, Mind Over 4, the Irrelevant, god's Acre, reviews, opinions, comix, scene report, and more! We want contributions! Send stuff! Gainsay Zine, 115 Candlewyck #704, Kalamazoo, MI 49001. $1.50 ppd. US, $2 overseas. Thanx!

EXPERIENCE THE GUILT! Western PA. surfin' heavy-blues punk rock stuff. Four cassettes available: "Result: Not Method", "All The Rage", "Exception Rules", & "Live Bait" $4 each ppd. J. Bashur 680 E. Beau St. Apt 36, Washington PA.

"DEDICATED TO A CAUSE" tape compilation: Non-generic socially, environmentally aware positive HC bands needed for upcoming compilation. Send demos, live tapes, logos, artwork, lyrics, and flyers etc. to Paul Steele 15 Polley Pl., Stratford, ON N4Z-1C9 Canada. Non racist, fascist bullshit please!

BRIAN SAUNDERS of 13 Aviary St, Warrenton, VA 22186. I've waited since October for the records you claimed you would sed and written twice since, either send the records or return my money. Mark, 9A St. Mary's Rd., Netley Abbey, Soton, England.

BRAZILIAN STUFF!! We have all available punk/ Oi/ HC/ underground-stuff. Also looking for tape traders. Please send $1 for a list (ultracarefully hidden). Urbanoia. R. Ana Barbosa, 47/ 104 cep: 20720 Meier, Rio De Janeiro Brazil.

HELLO CHESTER COUNTY, PA.: I'm looking to meet any open-minded, non-violent, non-racist/ sexist, caring, thinking, (anarchist? veg?) HC/ punk/ alternative individuals. I play git and bass - loud, quick, short. So a band is also cool. Anybody out there? Greg PO Box 482 Paoli, PA 19301.

WANTED: LIVE TAPES (audio, video), posters/ flyers, photos, magazine articles/ interviews, anything featuring Descendents/ All, Big Drill Car or Chemical People. Send letter stating items and price to: Ryan Ellis, 146Christopher Rd., Saskatoon, SK, S7J-3R9.

BASE APES BIOGRAPHY included in new altruistic zine "Die Fat Piggy Die" with articles, art, photos, classifieds, ads, pen friends, etc. . . only $1. Contributions welcome. Utjsen Recordings, PO Box 134, Waynesville, MO 65583.

ALL BANDS - We are on the air in Philly, NJ, area - rapidly growing eager audience - guaranteed airplay! We have broken a lot of bands - sold out lots of shows - send demos - info Jay Ache c/o WLFR, 800 Bayshore, Brigantine, NJ 08203.

OPIVY, NAKED RAYGUN, and Gorrilla Biscuits are my favorites. I'm 18, male, and I'm looking for new friends of both sexes to talk about the scene with. Start writing now. Dan-O URH, 123 Weston, 204 E. Peabody, Champaign, IL 61820.

GOLEM RECORDS 52 Rue Paul Louis Lande. 33000 Bordeaux France Wanted: Agnostic Front, AOD Avengers, Bad Brains, B. Black, B. Boys, Dicks, DOA, Fear, Germs, G. Issue, Husker Du, Meatmen, M. Threat, Misfits, N. Raygun, Necros, S. Distortion, Subhumans, T. Reasons, Weirdos, X, S. Youth, 7 Seconds, B. Surfers. . . (promo, test pressings, colored & numbered editions, acetates, posters. . . ! Good prices paid. Trade welcome we are specialised in New Wave, Punk, Hardcore collectable records. Send wants. Thank you.

STRAIGHT EDGE BANDS WANTED: For SE compilation tape. Also need UK SE bands. So send your demos to: Chuck, 1628 Carteret Ave., Pueblo, CO 81004.

RUDE BOYS / TRUE SKINHEADS. Any skins or rudies in LA area that want to relocate to Boston drop me a line. I'm into ska, reggae, Oi!, and soul/ blues. Want to relocate by Summer. SHARP, ARA, etc. write! Steve T. PO Box 4284, N. Hollywood, CA 91617-4284.

ANTISEEN FAN CLUB: As of March 1st membership $15 (USA) $20 (overseas). Includes 3-colored t-shirts, fanzine and periodic updates. Send money orders payable to Death Train Music to: 7100 Mapleridge Dr., Charlotte, NC 28210.

FLIERS W/ VARIOUS HARDCORE and alternative bands. Also fliers for trade. Write to, Dennis Moore, 1433 E. 13th St., Pueblo, CO 81001.

ALTRUISTIC ZINE FOR staight edgers and hungry minds - Die Fat Piggy Die zine is now available for $1 and features articles, reviews, lots of art and photos by Billy Rotten and free classifieds! Contributions encouraged! Current issue features the Base Apes!!! - Utjsen Recordings PO Box 134 Waynesville, Missouri, 65583.

WANTED: LIST OF RARE Misfits/ Samhain/ Danzig albums. for sale: Dead Kennedys single picture disk CD's. Rare. Also for sale send a dollar for "Our Feces" zine. Skate and music coverage. Aaron: 805E. Grandview #104, Erie, PA 16504.

FANZINE HOUND looking for the following zines: Chemical Imbalance 1-2, Factsheet Five 1-15, Flipside 1-26, 28-30, Forced Exposure 1-6, Greed 1-3, Ink Disease 1-3, 8, Leading Edge 1-4, Lookout 1-29, MAS 1-6, No Idea 1-2, Sold Out 1-4, Village Noize 1-5, Wajlemac 1-4, xXx 1-12. I have hundreds of other mags and many old singles and albums to trade, or will but from you out-right. Send want list/ terms to: Sal/ PO Box 451 Grand Blanc, MI 48439.

FUGAZI VIDEO! LIVE in Connecticut, April 1989, excellent quality, 75 minutes, $20 ppd. Also available: Underdog live in New York, November 1987, excellent quality, $15 ppd. Both tapes are available in VHS/NTSC format only. Cash or money orders payable to D. Fitch only. Foreign orders add $2 per tape. Send orders to: ATB, Suite 118, PO Box 3894, Milford, CT 06460.

CLASSIFIEDS 40 WORDS $2

IS THERE ANY GOTHIC SCENE in the San Francisco area? We are new here and would like to hear from other intelligent people who are into vampires, horror movies, the Damned, graveyard strolling, Sisters of Mercy, black lace and so on. Please write us c/o Nosferatu Productions, 3790 El Camino Real, Suite 218, Palo Alto, CA 94306.

FOR SALE (send bid and SASE) 7" Meat Men "tooling for anus", Jerry's Kids (New Mexico), Crucifix "1984", Catatonics "hunted down", 45 Grave "black cross", Unsafe At Any Speed comp, Process of Elimination comp, Rosemary's Babies - "blood lust (red vinyl)", LPs, Accused/Rejectors split, China White - "danger zone", the Dicks "kill from the heart", Green River "come on down", DYS "brotherhood", White Cross "whats going on". The Master Tape comp. To: Matt Bramlette, 626 W. 44th #19, Kansas City, MO 64111.

DINGO BABY #2 & #3 Full of the well known and the not so well know bands, stories, artwork, reviews, photo's, columns, opinions, lots to read A4 offset print $3 ppd each or $4 ppd together-Anthony, Box 167, 52 Call Lane, Leeds, W. Yorks, LS1 6DT, England.

CRIPPLED YOUTH: I have several copies of Crippled Youth's "Join The Fight" EP (clear vinyl). All are original issue in mint condition. $22 plus postage & handling. Quantity is limited, so please write to reserve a copy. Maile Guerrero, 1906 East 1st St #6A, Long Beach, CA 90802.

HELP! AM I THE only one left? I'm a punk, anarchist, feminist travelling anywhere my spirit takes me. My theory is the difference between those who are fake, and authentic is. Plastic people melt when they go through hell, real people simply burn a little. Are you still a little scarred? Gypsy 121 Federal St #2, Providence, RI 02903.

ARE THERE ANY GOTHICS or "deathrockers" left? Well, our zine needs you! Please send all suitable bleak, erotic, fiction, art, reviews etc. . . Almost anything dealing with gothic music or lifestyles would be appreciated. Write to: Darksider, 1218 Carlisle, Rosenberg, TX 77471.

POWER ASSAULT RIPCORE from Orange County. 7 song demo for $2.50 and a stamp shirt's and poster's available. Will trade for our band demo's: write to Jeff Larkin 34599 Calle Naranja Capo Beach, CA 92624.

ATTENTION BANDS! Were you influenced by Christian Death, Bauhaus, the Misfits, etc. . . Does your music explore the darker side of life. . . or death? Well, if so please send us any information or demos you can. Or write and arrange an interview for Darksider zine. Write to: Darksider 1218 Carlisle, Rosenberg, TX 77471.

EVERYTHING MUST GO AUCTION. Ends March 2nd. Bands include: Abused, Bad Brains, Crippled Youth, Dils, Dickies, Gang Green, Government Issue, Iron Cross, Revelation rarities / test pressings, Misfits, Naked Raygun, Dischord stuff, Youth Of Today, Dope, Guns, Vol. 2, Big Boys, Circle Jerks live double LP, SS Decontrol, - tons more. Send SASE. Auction PO Box 197 Clarendon Hills, IL 60514 (708) 512-0921.

TAPE TRADERS WANTED. Into lots of old punk. Avengers, Germs, Nuns, etc. Lots of new stuff too. Write to Bill, 214 Crain Court Circle, 28, Glen Burnie, MD 21061. Hundreds of cool tapes. Lots of live stuff. Pen pals also!

MISFITS: 4 HITS AUTO. Jerry only 4 Studio Outtakes auto. Bobby Steele Beware 7", Evil Is (green), Evil Five (blue), Evilive (green), X-Mas '81 (red) Danzig Live 12", Initium 1st (Plan 9). SASE for more TRADE. D.P., 4326 W. 28st, Erie, PA 16506.

NEW KAOS DEMO OUT NOW!! Send cash, check, money order to Jason Darnell - Kaos 872 Hohener, Ave Hayward, CA 94541, $5 USA, $6 elsewhere.

IT'S ALIVE #7 out now!! Full size issue with color cover & backside. Five page interview with Henry Rollins. Pictures of Blast!, Bold, Reason To Believe, & more. Color poster of SSD free with every issue (a few left with color Rollins poster, please request. . .) $2 ppd. 900 Azalea St., Oxnard, CA 93030.

TRADE ONLY, have 7"ers: L-7, Necros IQ32, Negative Approach, Fix - Jans Room, Killdozer Box, Misfits - Hallowe'en, Subpop and some Amphetamine stuff. Wanted: Drunks with Guns 7", Naked Raygun 1st 7" & 12", Pussy Galore/ Blacksnakes split 7", Soundgarden 7", and more. Call Brian 459-7861 - leave message or write 744 Marcia, S.W. Wyo, Mich, 49509.

HEY FUCKFACE!!! I'm looking for the Red Hot Chilli Peppers 'Uplift Mofo Party Plan' and 'Fight Like a Brave 12".' Write me and tell me your price. Brian Vermin, 3930 W.Byron, Chicago, IL 60618.

MISFITS SINGLES for sale. Moving to Fla. and need cash selling Halloween 7" (mint condition), 3 Hits From Hell (3rd pressing) vg+condition. Not looking for profit, just fair price. Write George: 10 Country Drive, Apt. #4, Leola, PA 17540.

POISON, DEATH, EXTINCTION, and more! in Strontium '90s, the ecopunk zine! issue #1 also features Toxic Youth interview, music news, reviews, cartoons. $1.50 cash/stamps (or check/M.O. to Steve Farenga): Strontium '90s, PO Box 145, Elmsford, NY 10523.

RECORDS FOR SALE (w/minimum offers): Rosemaries Babies "Bloodlust", Double O 7", Articles of Faith "What We Want..." 7", DRI "Violent Pacification" $35 apiece...Crucifix "1984" 7", MDC "Chicken Squawk" +"....Dead Children", Sonic Youth "I Killed Christgau..." F.E. 7" $30 apiece. Heart Attack "God is Dead" 7", Bad Brains "Pay To Cum" (w/opic sleeve) $40 apiece...DYS "Brotherhood", FU's "Kill For Christ" & "My America", Jerry's Kids "Is This My World" $80 apiece...all records first pressings...write/call soon...Lou (413)586-7212, 32 Highland Ave #2, Northhampton, MA 01060.

FOR TRADE OR SALE: stuff by Discharge, Buzzcocks, Upstarts, Blitz, Rejects, Lurkers and more, some rare. For free lists write: Paul Palmer, 66 Park Road, Shirebrook, Mansfield, Notts, N9 20 8JR, England.

ANNOUNCING the temporary availability of sex slaves, imorted alcohol, new and efficient drugs and a bevy of illegal weapons!!! Act now for that unsavory thrill!!! Results guaranteed...$1 or 2-3 IRC's for catalog to: Pogo on Your Fucking Face Distro c/o Freddy The Bastard, PO Box 14932, Gainesville, FL 32604.

SHAM 69, ADVERTS - If you have any high quality live recordings of those bands, please get in touch as soon as possible as good money will be paid for them. Vince Mortell, 17 Winchester Street, Acton, London W3 8PA, UK.

PUNK IS DEAD, but we're still dying. Uk Subs-Greatest Hits LP out now in limited edition sleeve and with three unreleased tracks £4/ $10 to Released Emotions, PO Box 132, London W3 8XQ, England.

MORAL CRUX - "History" tape now available. Consists of old live stuff and studio cuts that never made to to vinyl. A must for any Crux fan or collector of the rare. $4.00 ppd. To Justin warren/ Polemic Records/ PO Box 1516/ Moses Lake/ WA 98837.

FREE RECORDS!!! 'Zines, comp's, distributors, record stores, or whatever—get the "JFF 11 ep wholesale deal"! It's like this: selll 10 "Better Off" or 10 "General Concern" 7" ep's (or any combination of those) for us, and an 11th ep (your choice) is absolutely free. Write: Just For Fun Records, PO Box 2352, Longview, WA 98632, and we'll send more details. Write today.

BROTHERHOOD "No Tolerance..." 7" is a great record but did you send for one to Skate Edge and not receive it? if so call Skate Edge at (303)770-3275 ask for Rich.

RECORDS FOR SALE: misfits hittsville lp red vinyl, misfits walk among us magenta cover, misfits beware 7", minor threat demos ep, mudhoney live ep, 7 seconds skins boot. descendants fat and ride the wild, dickies 10"... write to mark, box 1065, stanton, ca 90680.

WHAT PISSES YOU OFF? Write about it. Poetry. Prose. Express yourself. Photography. Art. If it's creative and if it's what you have to say it's worth printing in The Heretic. The only standards we have are no racist, sexist or fascist material. Contributers receive free issue upon publication. Send to The Heretic, 636 Black Oak Cres, Wloo, Ontario N2V 1B6.

ENDPOINT HARDCORE! 17 hard-hitting songs on a well-produced tape. Think about it, 17 songs for $6.98! Videos with unreleased songs $10; shirts, two-sided, $10 plus $1 shipping. Endpoint, 2219 Kaelin Ave., Louisville, KY 40205.

BANDS PLEASE SEND demos, practice tapes or live recordings to be on compilation tape. If possible send bios and written permission. Thanks. Thanks also goes out to Victor Garcia-Rivera and Smear Records for communication, information and correspondence.

CANVAS CHAUTAUQUA, a newsletter forum for hair rights, unconventional belief systems, bicycles as tools in livelihood, canvas shelters and miscellaneous other topics, is seeking submissions. All contributors will receive a copy of the newsletter. Send letters, aricles, stories, poetry, ink drawings to Canvas Chautauqua, PO Box 361, Bloomington, IN 47402.

POSITIVE, STRAIGHT-EDGE, SKA or skate bands! Please help a striving label break through. We are doing a compilation tape, this is not a way to get a free tape, with stickers and big lyric sheet. For info write: Positive Ardvark, 2219 Kaelin Ave., Louisville, KY 40205.

HELLO TO EUROPE! The bands Brutal Obscenity and Disabuse, both from Holland, are planning a European tour in July/August. If you live in Sweden, Denmark, Germany, Poland, France, Italy, Spain and Portugal, please get in touch with me if you can help us out or if you want information about those bands. Both bands have a new album out in May. Ton v.d. Werf, Godekenheerd 47, 9737 Ma Groningen, Holland, 31(0)50-419821. To be continued.

HELLO THERE, I'm seeking correspondence with any HC punk people, particularly straight edge people and bands. Write to me and tell me about yourself, kill my boredom. Mike Howard XXX, 371 N. 32nd, Battle Creek, MI 49015.

I AM LOOKING for excellent quality copies of early Bad Brains, Misfits, Negative Approach and Minor Threat videos filmed in Philadelphia, PA around 1982-1983. Also, Minor Threat from Camden, NJ, November 1982, and Misfits Flipside cable footage, 1982-1983. I will buy or trade for these. If anyone has or knows where I could get these, please write to: ATB, Suite 118, PO Box 3894, Milford, CT 06460 USA.

CLASSIFIEDS 40 WORDS $2

TORN SCROTUM #2 is out now! A truly alternative strangezine with really fucked art, poetry, comix, articles and much more. Meant only for horribly damaged minds! $3 ppd, and well fuckin' worth it: TORN Scrotum, PO Box 293, Welland, Ont, Canada L3B 5P4.

ATTENTION HARDCORE BAND: 8 Ball Records still needs some more bands for the comp "Caught behind the Eight Ball". Bands get free copy. I prefer hard HC, something in the same vein as NYHC or SoCal HC. Eight Ball Records, PO Box 672, Manahawkin, NJ 08050. Buy Good & Plenty 'zine!

BANDS STILL NEEDED! Yup, 8 Ball Recs. still needs some more bands for the comp."Caught behind the Eight Ball". No wimpy or wierd shit. OK? HARD HC ONLY! Eight Ball Records, PO Box 672, Manahawkin, NJ 08050. Buy Good & Plenty 'zine!

ATTENTION DESCENDENTS/ALL fans: I've got a shitload of videos, fliers, live tapes and photoage. I'm willing to buy, but I'd really prefer to trade. Also into Big Drill Car and the Chems. Gregg Dessen, 2836 E.Malapai Dr, Phoenix, AZ 85028. Bill Ramsey, where are you?

SALE/TRADE: I have Cro-mags 10" boot, E.N.T. live boot, Napalm Death live EP, Misfits - Walk Among Us 2x7"(red vinyl), Minor Threat live at Buff Hall EP. Wants: Minor Threat 2nd EP, Abused EP, Necros - IQ32, Project X Longsleeve XL, Negative Approach EP (orig), Write: Torsten Matusiak, Verlerstr.213, 4830 Gutersloh 1, West Germany.

BRING DINOSAUR BONES to your town. We need gigs along the West Coast in mid March. Call (801)531-6245 or write to Bones Hate Mail, PO Box 1061, Salt Lake City, UT 84110-1061.

SALE/TRADE: HUNDREDS of rare and not so rare UK records. Inc. Adverts, Amebix, Bauhaus, Buzzcocks, Conflict, Crass, Damned, Discharge, Generation X, Jam, Lurkers, 999, Only Ones, Play Dead, Rezillos, Saints, Sham 69, Slits, SLF, Stranglers, UK Subs and many more. Please enclose 3 IRCs for full catalogue to Keith, 7 Llantwit St., Cardiff, CF2 4AJ, U.K.

DICKS - MAXI SINGLE 10"EP white vinyl promo featuring "Paranoid," "Hideous" and "You Drive Me Ape (You Big Gorilla)" 1978 great shape. $30 or a trade. Nihilistics (first LP) Braineater Records with fanzine and lyrics $22, Flesh Columns EP (Touch & Go #11) 1984 mint $10, all records ppd. Call to reserve (519) 973-7708. Trent Reeve, 946 Rankin Ave., Windsor, Ontario, Canada N9B 2S3.

SKA BANDS - WE want to play your records, tapes, CDs on the radio. Heard every Sunday from 10 till 11 p.m. on CJAM 91.5 FM in the Windsor/ Detroit area. Write or send to: "Steps in the Alley" c/o CJAM Radio, 401 Sunset Ave., Windsor, Ontario, Canada N9B 3P4. (Thanks - Bim Skala Bim, Skaos, Bop (Harvey), Bosstones, Crucial DBC, Harvard Square Records, Off the Shelf and Moon Records for helping out.)

RARITIES AND ODDITIES auction - Lots of hard to find HC/punk and noise plus old fanzines and more. If interested send S.A.S.E. to Brad, 93 Rio Grande Dr., Durango, CO 81301.

SUPERTOUCH! LOOKING FOR tapes of this great NY band as well as Absolution, Swiz, Ignition, Soulside, Verbal Assault, Judge and Beefeater. Videos as well! Have lots of the same and more. Anyone want to sell Token Entry "Beneath the Streets" for under $20. Call or write: Tari Ahmed, 285 Madison Ave, Box 23, Madison, NJ 07940. (201) 966-8708.

UPTIGHT 9-SONG 7"EP - $3.50 ppd USA, $5 overseas to Zak.a.tak Records, 200 Bentree Lane, Apt D1, Florence, SC. See review section. No checks please. P.S. Mike Buytas! We miss you lots!!

FOR TRADE: RARE U.S. punk/HC for rare U.S. punk/HC. Necros, Misfits, Rotters, Fear, Really Red, A. Front. I need: Cripple Children Suck, Avengers/Bags/Dils/randoms on Dangerhouse and also '77 punk for trade. Send SASE: Chris Subarton, 520 Grandview, Indiana, PA 15701. (412) 349-7627.

PROGRESSION RECORDS PRESENTS the debut of Relapse. The Wrecking Ball EP 5-song 7". $3.50 ppd U.S., $6 ppd foreign. Michigan straight edge! Taking advanced orders now, out March 30. Cash or money orders only! Payable to Bryan Leitgeb, 317 Woodbridge, Grand Blanc, MI 48439. XXX.

RELAPSE DEBUT Wrecking Ball EP on Progression Records. Out March 30. $3.50 U.S., $6 foreign. Cash or money orders only! Payable to Bryan Leitgeb, 317 Woodbridge, Grand Blanc, MI48439. P.S. I am looking for Project X 7" and a Judge long-sleeve shirt on Schism. Thanks. XXX.

YO, I'M LOOKING to trade live tapes and demos with anyone into HeadFirst, Hard Stance, Unit Pride, Underdog, Uppercut, Vision, the Believers, Turning Point, Against The Wall, Absolution, and so much more. Send your list and I'll send mine. Tim Brick, 1539 Nepperhan Ave., Yonkers, New York, 10703.

"LOOK AT ALL the Children Now..." A N.Y. HC compilation LP with 13 bands including SFA, Go!, Bad Trip, Bustin' Out, Moondog, Citizen's Arrest, Product 19, World Discrimination, Yuppicide, Rorschach, Team Effort, Bugout Society, + mas. First 500 on white vinyl w/ hand-screened jackets. First come, first serve. Everybody else gets black wax with standard printed jacket. $8 ppd. in USA, $10 ppd. everywhere else. Send cash or money order payable to: Evacuate Records, PO Box 2176, Times Square Sta, NY, NY 10108. To be released April 1st, 1990.

RARE VIDEOS. PUNK, hardcore, thrash, oi, ska, industrial, new wave, reggae, cult, metal, horror. Thousands of videos. For list send $1 to Nick, PO Box 610 Old Chelsea Station, NY, NY 10011. Phone (212) 255-2955.

THANKS TO ALL who responded to my ad in the Dec. MRR. You're greatly appreciated! Sorry I couldn't write back to all of you due to the large response, but you are all very considerate people. Thanks! Lisa, S.I., NY.

OUT NOW... THE hard-hitting debut EP, Nightmare, from New Jersey's The Corrupted Ones. Six powerful songs, full of the energy that is expected from T.C.O., one of the best live bands that the East Coast has to offer! Only $3 ppd. (checks made payable to Michael Lynch) to T.S. Records, 501 N. Bethlehem Pike #12J, Ambler, PA 19002. Coming soon from T.S.: The Best of Threatening Society Fanzine (#9), with 7 Seconds, Ian MacKaye, Uniform Choice, Kingface, Soulside, Underdog, Cro-Mags and tons more!

I AND OTHER friends listening to Hardcore/ Punk music would like to have contacts with people from the whole world to exchange points of view and to know what happens where you live. You can write in English, German or French. Contact: Mirault Luc, Quartier de l'Armailler, 26500 Bourg les Valence, France.

AUCTION: REVELATION gems, old NYHC and more. Send a stamp or IRC for listing. Good prices. Send to: Brass Knuckles c/o Josh PO Box 282, Clarendon Hills, IL 60514.

WHEN FUCK ISN'T ENOUGH. Yo' Jackhammer Pogostick still needs bands for its upcoming comp. tape. No barking hardcore please. Just good, original rockin' punk, garage, ska, insane whatever. Send me tapes. Also doing a CD for the CMJ. Wanna be on it? Call or write for info on it. Matt, 2425 Holly Hall #F77, Houston, TX 77054. (713) 797-1651.

VIDEO TRADER: HAVE G.G. Allin, Ramones, GWAR, Skinny Puppy, Misfits, Rollins, Lunachicks, Cramps, Big Black and many more punk to hardcore. Trade or sell. For complete list write to Merle Allin, 28 Quint Ave. #58, Allston, MA 02134 or phone (617) 254-8577. Enclose your list also.

G.G. ALLIN SCRAPBOOK Banned From Society: 40 pages of news clippings of arrest, court and conviction, drawings and poetry GG has done since being in jail. For sale $10. Plus Murder in Society with poetry and photos of GG before he went to jail. $4. Money to benefit GG while he is in prison. Send cash or money order only to Merle Allin, 28 Quint Ave. #58, Allston, MA 02134. Or phone (6 17) 254-8577. Must be 18 years old to order.

HC ANDERSON DEBUT EP with 10 fast, melodic songs with throaty vocals is out now - by the way they are from Finland. The Marimba makes there sound unique. . . Send today ya 5 bucks cause I made only 500 copies in white wax. Send ya well hidden money too: 4R c/o Matthias Weigand, Dresdenerstr. 30, 5400 Koblenz, W. Germany.

COMING OUT AROUND March on Total Noise Tapes & Records: Stench Of Corpse debut EP, extreme killer UK stenchcore, Anal Cunt EP with 5643 blurcore trax. Each copy will cost ya 5 bux, send the special well hidden money, cash ONLY!!! to: Mathias Weigand, Dresdenerstr. 30, 5400 Koblenz, W. Germany.

HIGHEST BID SOUND GARDEN 7", Green River test pressing rare 7", Mudhoney black or brown 7", Mudhoney/ Sonic Youth clear 7". All mint. Michael 1-206-226-2843.

JOHN DUNMIRE, MATT LUTJEN, Jason Soldini, Tehru Kuwayama, Chris Politte, Roger Armstrong, Chris Stevenson. I'd like these people to contact me immediately! I'm planning a mission and I'll need everyone from our Japanese crew to make it work. Please write: Seth Johnson, SMU Box 1138, Dallas, TX 75275 or call (214) 706-5180.

HEY BUTT, WHAT THE FUCK? Can't afford to but all the vinyl I want. How about you? So, let's trade tapes. Almost any music (no metal though) of interest. Your list gets mine. Goathead, 209 Meobourne St., Columbia, MO 65201.

ANY JOLT COLA junkies & other self destructive apparatus, send yer contributions of articles, opinions, poetry, record reviews, hate mail, free advertising for zines, and clipping from the Weekly World News today to My Suburban Hell (#1.5), St Louis' cheeziest zine. Numer one is still available for one stamp. Pleez send demoz! Angus McWhorter, 1010 Thoreau Ct., St. Louis, MO 63146.

DEMISE HARDCORE: Du leibst brutal hardcore? 14 songs packed onto our demo. $2 US $4 world. Also, get 10 stickers: $1. Looking for old Japanese band Kiro 7" Neon Christ 7" 25617 Salceda Rd., Valencia, CA 91355; S. Roberts Fuck off and die scum!

PROCESS OF ELIMINATION: "Time to Care" 12-song demo cassette. Includes way cool P.O.E. stickers and lyrics! Send $4 ppd. to Process of Elimination, 20 Stagecoach Rd, Woodbury, CT 06789. Send cash or money order today. Or tomorrow!

CLASSIFIEDS

40 WORDS $2/60 WORDS MAX

DRUMMER WANTED: The A.G.'s are looking for a drummer to play speed surf-pop-punk. Tour the U.S., make records, have fun. Need to join in April/May. Write A.G.'s, PO Box 1073, Durham, NH 03824 for more info, or call Jon (603)659-5621.

LYDIA LUNCH/R KERN videos: Fingered, Right Side Of My Brain, Death Valley 69, Submit To Me and other obscure films featuring Rollins, Lung Leg, Sonic Youth, Foetus, etc available now. Send for catalogue from Deathtrip Films, PO Box 1322, NYC, NY 10009.

PRINCE BLACK ALBUM, on cassette, very rare, sell for a profit. Only $15 ppd. Send cash, check or money order to: J. DiPaolo, PO Box 67689, Rochester, NY 14617.

EXCELLENT MONEY PAID for photos or negatives of GWAR, Fartz, L7, Lunachicks, Void, Slits, DKs, Short Dogs Grow, Minor Threat, Bulimia Banquet, Crucifucks, etc. I've a massive collection of English bands. Please write: Mark Smith, 43 Cradlehill Rd, Seaford, E. Sussex, England.

VIDEOS WANTED. Excellent money offered for videos of DKs, GWAR, Lunachicks, Minor Threat, Slits, Bulimia Banquet, etc. I've a 128 + videos of British/American bands, 1978-88. Seeing is believing! Mark Smith, 43 Cradlehill Rd, Seaford, E. Sussex, England.

DID YOU KNOW THAT every time a postage stamp with the US flag has been cancelled, another flag has been desecrated? Jail the Postmaster General & burn a flag on National Flag Desecration Day, June 15th. National Flag Desecration Network.

RAPEMAN COMICS from the source. Send $20 for the first one, $10 for each additional (cash at your own risk but immediate service or IMO safer but takes weeks). Comics sent air (for seamail deduct $10 from total). 2 IRCs will get you a list of lots of other (much cheaper!) Japanese comics. Mykel Board, #301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 220, Japan.

AUCTION: RARE HARDCORE records. dischord, touch and Go, Dangerhouse, Dickies, Minor Threat, Teen Idols, DRI, 7 Seconds, Iron Cross. Old Finnish, Swedish and German records, old punk zines and much more. Please send SASE for a list to: TJ's Rare Records, 2493 Norfolk, Apt 10 Cleveland, OH 44106.

PUNK BANDS INFLUENCES Cheetah Chrome Motherfuckers, Nihilistics, Germs, Blitz, Void, Dezerter, old die Kreuzen, and Verbal Abuse, UBR, Oi Polloi, Insane shit. Has singer - lyricist (me). Needs everything else. Technical "skill" not a must but harsh intense sound is. I want to be the best HC band ever to emerge from LA. I'm 19. Serious non-flakes extremely into this kind of punk only (no Descendents shit) and preferably of a Nihilistic bent. Razor 5654 Tyrone, Van Nuys, CA 91401. PS anyone else who hates the human species is welcome to write. Does anyone similar to me exist?

I'M A PUNK, WELL... I don't know if I'm a punk, because there isn't much information about punk in my country and therefore I need information if I'm a punk. Write to: Victor Cantillanes S. Los Chunchos 3118. las Dunal II. Iquique Chile.

WANTED:EASY to find records. If you bought these records and hate 'em, write me! Will pay cash or trade. What are you pointing at 10", Crimpshrine LP, Left Insane/ Haywire 7", Alphabet Swill(blue) - Rotation 7", Glee Club 7", Cyclops - Poserden 7", Moss Icon EP, Screeching Weasel LP, Offspring LP. All lookout stuff. I'll give you more that the local record store, + postage. Marc Santini, 3909 Glenraven Ct, Roswell, GA 30075.

BANDS MANIAC PENPAL CLUB!: Meet others through the mail, exchange info, photos, tour dates, records, books, mags, whatever. $2 to be included and to receive two issues. Send everything to Bob Moore PO Box 11975, Philadelphia, PA 19145 (Checks should be made out to Bob Moore).

RIPPED OFF!! ANYBODY that has been ripped off by Chris Serig and/or Which Way Records (ir. Project X, WW comp etc) call him and find out the fuck is going on. His (708) 325-7797. Better yet, call his parents and complain to them at (708) 32505758. If you have been ripped off, please call because that is the only way we get our stuff from "Skully". Devin Bennett PO Box 706, Milford, MI 48042.

FILE 13 RECORDINGS, based in LIttle Rock, AR., is now on the road. Available now demos and merchandise from interesting underground bands (Hateful Day, Numbskuls, displaced Aggression, etc.). Write for list. Southwest bands send demos. Anyone else send us anything! File 13, PO Box 24203, Little Rock, AR 72221.

28 YEAR OLD DUTCH female is looking for correspondence with other lesbians. Fave bands: Sex Pistols, Minor Threat, Crass, Ex, and DK's. I'm into motorbiking, fitness, beer and cigarettes, playing acoustic guitar, vegetarianism, roller-skating and anarchism. I don't do drugs. Write to Janneke Van Oort, Nieuwenhoornstraat 143 B, 3082 VG Rotterdam, the Netherlands.

BERKELEY SUCKS WORSE than blatz. #1 with Johnny Thunders, #2 with Sloppy Seconds. #3 gets religion with the sinisters of Satan. One stamp each PO Box 40004, Berkeley, Ca 94704. Kiss a hippie with your fists.

"REGURGITATION" IS A COMPILATION of covers of non- HC songs that I'm putting together. If your band is interested send song, a short band bio and your reason for doing the cover as there may be a booklet. complete demos get put in review section. More info write: Bird Carpet Zine, 4218 Hearthside, Traverse City, MI 49684.

FOR TRADE, OLD OI! Records like 4 Skins, Red Alert, Infa riot, Business, Oppressed and Oi samplers. Wanted old and new SE records like YOT 7", Unit Pride 7", SSD Get It Away and Lots more. Write to: Big, Soerenseweg 2A, 7314 CC, Apeldoorn, Holland!

MISFITS RECORDS ARE EXPENSIVE, so buy my tapes instead. Over 30 tapes! $3ppd us, $4 ppd outside US. Write for free catalog at Provocative Punk Productions c/o Mark Murray 1675 Vernon St #39, Roseville, Ca 95678.

ITZA PUNK ZINE #3 w/Roadkill, Necromancy, Exoteracy, Impetigo, Straight Out, Radiation Sickness, Slap A Ham Records, 2 Car Family, Freaks of Nature, Dekay, and more! 40 pgs only $1 ppd ($2 ppd overseas) to: Itza Punk Zine c/o Mark Murray 1675 Vernon St., #39, Roseville, CA 95678.

INFORMATION still needed for publication next year. Lyrics: Buzzcocks, Damned (Music for Pleasure, Machine Gun...LP's). Articles, interviews photos (copies OK): Buzzcocks, Damned, X-Ray Spex, Pistols, Germs, Avengers; basically early U.K./L.A. stuff. Open to suggestions, so if you think something should be included, send it in! Postage and costs gladly refunded. Send to: Mike Rees, PO Box 18126, Encino, CA 91416-8126.

IT'S A SIMPLE zine that examines topics from all points of view - plus some extra material inbetween. It's "Yuppies can't dance." Send all contributions from opinions, music reviews and writing to: Secundra Beasley, 12517 Lancelot, Cleveland, OH 44108.

SAN FERNANDO Valley - looking to join or form a punk rock band influenced by early U.K./L.A. type stuff. I play guitar and bass. Please, no HC/ SE/HM. No phone, but write: Mike Rees, PO Box 18126, Encino, CA 91416-8126.

WANTED: Misfits-Danzig is my GOD. I need serious shit. NOTLD 7", Horror Biz 7", 3 Hits 7", 4 Hits 7", Marilyn 7", Evil is as Evil does 7", and lyrics, promos, posters, anything autographed. Write to: FEZ, 8522 Osler Ave, Pennsauken, NJ 08109.

WANTED! - Lead vocalist for hardcore/ skatcrock band out of Ottawa, Ontario. Influences include: Motorhead, Cro-mags, Suicidal Tendencies, Wrecking Crew etc. Interested? Write to: John Drew, 1309 Fernwood Dr, Ottawa, Ont, Canada, K1V 7J8 or call (613) 521-1237.

SEND STUFF for airplay to George & Dave, The Hardcore Boys, B46 Hodges Hall, Baton Rouge, LA 70803. Ph (504) 388-5911. These people did: Gruel(Jungle Hop, Manufacture), *Screeching Weasel (Roadkill), *Sacred Hate (Domesticide), *Seizure(Cumbut), *Wimpy Dicks(Bopp N'Skin), Zombie Squad (The Anthrax), *No For An Answer(Hawker, Roadrunner). *indicates bands featured one week.

HEY BOTOHEADS in Hawaii! Are there any hardcore, punk thrash or rap albums, EP's or fanzines from my home state? I'll review them for "Hot Stops", a great music newsletter from Illinois. Send your stuff, or info to: The Pit!, John Book, 2502 W.Opal St, Pasco, WA 99301-3352.

GREETINGS! Our names are Jason and Missy, and we'd like to tell you about a swell girl named Calli Charles. She's into such things as animal and human rights, friendship and love. Favorite bands include Descendents, Die Kreuzen, Fugazi and 7 Seconds. She'd love to correspond with you, so write! Callie Charles, 878 Glen Elm, St Louis, MO 63122.

BUSHWACKER fanzine will be releasing a compilation tape in the near future, so all interested bands please write. You'll get a couple songs on the tape, 1/4 page of booklet space for lyrics (or whatever), and a free copy when the tape's released. Bushwacker, PO Box 23, S.Gardiner, ME 04359.

BUSHWACKER fanzine #2 still available (w/ Uniform Choice, Reason to Believe, The Stench). #3 just out (w/Dave Smalley, Powerhouse, One Step Ahead, Dissarray fanzine, articles, etc.). Both issues $1 ppd ($2 overseas). Bushwacker, PO Box 23, S.Gardiner, ME 04359. Stickers are free, oh golly gee.

TRAGIC LIFE RECORDS seeks bands for 2nd 7" release. Send good quality songs (No sexist or racist material) to T.L.R, PO Box 060623, S.I.,N.Y. 10306. All profits go to bands and new wax. Out late Feb. Tragic Life 01: Gutwrench 7"-'New block on the kids'. 500 pressed. $3 (black), $4 (limited clear wax). Stop pissing your life away. Order our shit today!

PUNKS AND PEOPLE who know stuff just moved to Vermont, looking for scene in Burlington, Boston, Montreal and Hong Kong. Interests: teaching, philosophy, horse/ox, flute, @narchy, sounds/ music, writing, (parentheses), China, language and if you need it, sex(wierd) and compassion. Write: Greg Cucina, PO Box 277, Living/Learning Center, University of Vermont, Burlington, VT 05405-0384.

BANDS WANTED for "Yeah, Yeah, Yeah - Shut Your Face" comp tape. All bands will get a free copy so what the fuck. Include lyrics, prices, etc. for booklet. Send demos/wax to fastbuck Inc., 63 Durro St., Stratford, Ont., NSA 3R2, Canada.

CLASSIFIEDS

DARK'S PANDEMONIUM IS new music for a dying civilization! 7" or live cassette available; send $5 + $1 p&h each to PO Box 236, Nesconset, NY 11767. Nihilist pop in the vein of Bauhaus or Joy Division.

LOST (BAND) AND Jackhammer Pogostick zine are touring this summer. Can anyone help us out in some small obscure towns? Please call or write. Matt (713) 797-1651 at 2425 Holly Hall #F-77, Houson, TX 77054. We'll send sample stuff for shows. Word!

OUTSPOKEN SoCal Straight Edge! With ex-members of Freewill, Pushed Aside, Against the Wall & Straight Arm. Demo $3 (overseas $5), Shirts $8 longslv $12, hooded sweats $18 (add $4 overseas). LP out soon on Conversion/New Age. On tour with POWERHOUSE this summer, for booking call (714)585-5098. To order or for more info: Mike Hartsfield, 1036 Mt.Whitney, BBC, CA 92314.

WIDE AWAKE! I'm in search of W.A. 1st press, sammy's hand cover and test pressings. Also old style T-shirts (w/small W.A. on front, not Schism logo!) any colors. Also old Smorgasbord, Our Gang or Project X T's. Can buy or trade I have all sorts of goodies, plus all the New Age Rec. rareities and test presses. Mike, 1036 Mt.Whitney, BBC, CA 92314.

HAVE AN AD? We're starting an ad only zine for bands, record labels, fanzines, etc. We're starting this to provide people a chance to get their ads printed cheaply. Also, to provide a sort of catalog for the underground music scene. We will work hard on getting it widely distributed. Any help is appreciated. Full page $10, half page $5, anything smaller $2. Send ads to the Adzine, 131 Piave Ave, Staten Island, NY 10305.

T-SHIRTS WANTED: All long and short sleeve Schism T-shirts, any old Revelation shirts, Wishing Well Y.O.T., any S.S.D. shirts. All shirts must be XL and in good shape. Prefer trade but will pay cash. Jason Bush, 801 Market St, Mt.Wolf, PA 17347. (717)266-5835.

SALE - Bold 7" orange, Slipknot 7" red, Gor.Bis LP blue, Judge 7" blue, Jusge LP green, NYHC LP(Blackout) colored, Warzone 7" 1st & orange, Turning Point 7", Absolution 7" red, Hard Stance 7" blue, others...best offer. (717)845-8811 after 12 noon. Larry Garland, 203 E.Phila.St., York, PA 17403.

SALE/TRADE: Misfits-Evilive LP (Green & German 12"(new)), Samhain-All Murder 7" (#3/100), Danzig-Live S.F.(w/Metallica) 7" (orange & yellow vinyl), Danzig-fresh flesh 7". Undead-1st and 2nd 7". Send SASE if writing. Call Chris (415)525-7453. 96 Stratford Blvd, Berkeley, CA 94707. Last chance folks!

SAUERKRAUT AND MARSHMUSIK! Attention guys, rare European, especially German, stuff from S.E. headquarters Hannover: Jingo de lunch-Cursed Earth, Jingo de lunch-Perpetuum Mobile, Y.O.T.-Anarchy in Vienna (European Tour-Live, very good sound quality!), Y.O.T. -We're not...(Funhouse Pressing in yellow vinyl!), G.I.-Fun and Games 7" and Minor Threat-Live at Buff Hall 7" (Both on Lost & Found, 1st pressing!) Write to:Thorsten Schneider, Lechstr.3, 3000 Hannover 81, West Germany.

WANTED BANDS from Poland, East Germany, Czechoslovakia, Hungary, Romania, Bulgaria, Albania, and USSR for world release of eastern block countries unknown unheard of bands. Keep the tapes, photos, information coming until May/June 1990. Send to Clear Music, suite 182, 2319 N. 45th St., Seattle, WA 98103.

LOOKING FOR SOME tapes: I Refuse It!/CCM split, Yeastie Girlz demo, Dead End (Canada) both demos and Bulimia Banquet demo. Original releases please. Also need new record traders from Italy, Japan, Oz and all over. Staffan Fagerberg, Tradgardsgatan 12, S-596 00 Skanninge, Sweden.

WRONG AGAIN, MARTIN! Poppin' Zits! lite is available for a long 45¢ SASE AND 'something interesting.' Everyone who sent me a quarter and two dimes is just going to have to wait. Poppin' Zits! full bodied is $2.00 cash (for those of you with no imagination) or barter. Illiteracy can be cured! Jerod Pore 1800 Market St. #141 San Francisco CA 94102.

I'VE GOT 5 copies of the Crimpshrine LP (500 made) let's trade. I don't give a shit about money so send trade bids, I also have a bunch of original Two-Tone 7"s and tons more! Wants are old straight edge, Posh Boy, Dischord, Bad Religion, etc. I'm looking for people who want to trade large (20+) quantities of new European SE records for their SE records. Available soon: Rise Above 7". Write to: Edward Verhaeghe, Kerkstraat 1, 8720 Kuurne, Belgium, (32) 56 71 20 16.

SS DECONTROL STILL RULE! I want to trade anything to do with this band. I have T-shirts, videos & I want more! If you have any stickers, T-shirts, videos or any SSD guitar picks; get it touch! Write: Todd, PO Box 53, Winnipeg, MB, Canada, R2M 4A5. PS Everybody Write!

CRUMMY MUSICIANS seek not-so crummy vocals and also new bassist only the serious need apply...We have demo out, plus new material & tons of shit, please call Mick @ (415)235-9777. 2554-22nd, San Pablo, CA 94805.

CHERIE BOMBADIER twice the postman returned my letter to you "Addressee Unknown"! Please send me your address! Christine, Room 817, 5454 South Shore DR, Chicago, IL 60615.

BEAUTIFUL BOYS AND GIRLS, wanted by retired punk, for thoughtful debate and conversation. Penpals OK, prefer to meet those in LA, esp. bi-sexuals and communists. Let's write a novel, or just a letter. Michael, 10452 1/2 Santa Monica Blvd., W. Los Angeles, CA 90025.

STRIKES, WAR, POISON, DEATH, EXTINCTION, and more! Get the hardcore news in Strontium '90s zine! 1Also: toxic Youth interview, music news, reviews, Collision Course comics. $1.50 cash/stamps/checks/MO: Strontium '90s, c/o Stephen Farenga, PO Box 145, Elmsford, NY 10523.

USA - UK MUSIC DIRECTORY. What gives you thousands of adresses, fax, and phone numbers of Record Companies, Distributors, Radio Stations, Music Press, TV Stations, concert Promoters, Booking Agent, Music Venues. Send $29 and $2 to: Clear Music Directory, suite 182, 2319 N. 45th St., Seattle, WA 98103. (£25 or equiv overseas in $s UK cheques OK.)

HEY EUROPE! Yank couple wants to meet Europeans and find places to stay all over Europe from May to September. We won't take advantage of you. Write: Bill Blanchard, 1212 W. Logan, Guthrie, OK, 73044, USA. I'll reply to all letters.

WORLD'S GREATEST COMIC STRIP! "Good Clean Fun". As advertised in Spin magazine. Check out the cartoon that even Berkeley banned! Send !1 to Gene Mahoney/ 2150 Dwight Way/ Berkeley, CA 94704.

THE MOTHERS CASSETTE get the fuckin thing direct from us. It will be $3 thank you. and we won't fuck you, has much has we'd like to... mail it to: MOP 32 Sweeney Ln, Bristol, RI. 02809.

BIG HAIRY CHUNKS - fanzine needs all your weird art, short stoies, classifieds, etc. Specially interested in social/political articles. Bands send interviews with clean layouts, send demos and vinyl for reviews and airplay on my radio show. Operation Ivy and Celebrity Skin lives wanted! Send to Richard McIntosh/ 2009 Wayside/ Bryan, TX 77802. Contributors get a free copy.

T-SHIRTS WANTED: Abused, Antidote (NY), Breakdown, CFA, Deepwound, Life's Blood, Raw Deal, S.O.I.A., Violent Children, Beyond, All for One, Ice-T, Plasmatics, Sheer Terror, Necros, Bad Religion, Kriegkopf, Oper. Ivy, Ultra Violence, C.I.A., FU's, Strawdogs, America's HC, Crippled Youth, Urban Waste, Ill Repute, American Standard, Wolverine and the Punisher from comics, and t-shirts from horror movies. Pay or trade. Write to: Vandekerckhove Jan, Jan Van Eyckstr. 8, 8800 Rumbeke, Belgium.

DECEIT - "Look and Listen". simply put, this is great hardcore. A damn nifty tape" (CS. MRR 78). 7 songs in studio quality on chrome tape. Comes in colored snap box and lyric sheet for $5 ppd (air) from Deceit c/o Holger Beure, Milanweg 12, 4410 Warendorf 1, W Germany or from Blacklist Mailorder.

16 YEAR OLD VEGETARIAN, morally sound, female seeks. . . well, anyone for friendship. I collect Bauhaus and Smiths. I listen to Love and Rockets, Morrisey, 10,000 Maniacs, Peter Murphy, all industrial, etc. I believe in choice (sexual, opinions, etc) freedom, peace, and social/ecological responsibility. Angie 1286 Marine Dr., W. Palm Beach, FL 33409. I also despise GG Allin!

RADIO SHOW IN ANTWERP, Belgium (Kicks on Radio Centraal), is looking for promotional records, tapes, fanzines, information... All styles of music are welcome, everything we receive will go on air! Please send it all to Peggy and Bruno (Kicks), Vleminckveld 40 bus 3, 2000 Antwerpen, Belgium.

MAILING LIST WANTED - of radio stations, indie labels and distributors. No capitalists need reply. Want to know the true meaning of life? Buy "Die Fat Piggy Die" available right no fer a buck. Hey, folks - let's all move to Australia and start an anarcho-government!! Has anybody ot there even heard of Cobalt 90? Utjsen Recordings, PO Box 134, Waynesville, Missouri, 65583.

NAPALM BREATH The worlds fastest band period! Featuring: Whirlwind destructor - Screams, Concrete Chainsaw Mosher-drums, yells and Goadkiller Garbage Disposal - Axe, shrieks. 65 songs 45 min "No Tolerance for Straight Edge" cassette $3 US/ $5 Overseas, 5610 S.E. Steele St, PDX OR 97206.

FILE 13, Arkansas's first indy label, is on the road. Available now: demos from Hatful Day, Step By Step, Numbskulz, and more. All demos are $3 ppd. Send a stamp for a complete list and a bunch of cool stickers (wow). File 13, PO Box 24203. Little Rock, AR. 72221.

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FULL CIRCLE JUST want to say thanks to Zille Poric who paid us and semi-thanks to Mark Belaert who sent records back. Fuck you to the rest of you assholes who robbed us. You most deinately know who you are.

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